Critical Review of the Theatrical Season

APRIL 23, 1913 PRICE TEN CENTS

THE NEW YORK DRAMATIC MIRROR

GRACE GEORGE

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J. Stuart Blackton on the Manufacture of Motion Pictures

Pach. N. Y.

MATHILDE BRANDT, ANNE RUB-FOERSTER, OTTO STOECKEL, HEINRICH MARLOW AND RUDOLF CHRISTIANS AT THE IRVING PLACE THEATER

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KATHARINE EMMET

White. N. Y.

HARRIET BURT, JANET BEECHER, EVA FALLON AND VALLI VALLI IN "THE PURPLE ROAD"

White. N. Y.

EFFIE SHANNON

PICTURES FROM THE PLAYS

THE NEW YORK
DRAMATIC MIRROR

ESTABLISHED JANUARY 4, 1879

VOLUME LXIX NEW YORK WEDNESDAY, APRIL 23, 1913 No. 1792

A CRITICAL REVIEW OF THE THEATRICAL SEASON

By H. E. STEARNS

FROM the point of view of the American drama as a discrete and fine art, it is somewhat disheartening to review the present New York theatrical season. Plenty of English and foreign plays are entitled to serious consideration, but of native drama of great promise or actual accomplishment the record is practically destitute. Only two playwrights emerge from the noisy crowd of pseudo-writers, all eager to score a "hit" and thus fulfill what has become our national ambition, to make money,—and those two playwrights are Edward Sheldon and Eleanor Gates. J. Harry Benrimo, collaborator with George C. Hazelton in writing The Yellow Jacket, may be heard from again, but it is especially difficult to dogmatize or generalize about an author who had a hand in so curious and delightful a dramatic mixture as this famous Chinese play. After all, it is to Sheldon and Miss Gates that we have any rational right to look. Of all the plays by Americans which the season has brought forth only The Poor Little Rich Girl, Romance, The Yellow Jacket, Within the Law—and possibly The High Road—stand a shadow of a chance of being read and enjoyed five years from now. Of these scant half dozen The Yellow Jacket and The Poor Little Rich Girl are by far the most notable, and both are distinct novelties, in no sense conventional dramas! *Voila tout.*

Before turning to a discussion of examples, it is worth while asking ourselves what makes a good play. The question is especially apt in our day of a general confusion of the arts, when music is not quite music but a tone-poem, when painting is not quite painting but soul-expression, when drama is not quite drama but "discussion in dramatic form" or "a visualization of a mood." How are we to tell when we are in the presence of a definite work of dramatic art? A steady flow of books on the drama leaves us as unenlightened as before. It is almost as discouraging as the attempt to tell a skeptical man what it will be like when he falls in love.

Henry Arthur Jones in his lectures and speeches is fond of quoting a saying of Professor Brander Mathews apropos of the drama—"Only literature is permanent." This is a trifle unfortunate way of putting it, for nothing in the world is more dull and dreary than a so-called "literary" drama, and dullness is the cardinal sin of all art. What Mr. Jones means is that a good play can be read over and over, discussed and argued about, apart from its theatrical setting. It can be enjoyed even without the glamour of footlights. That is one test.

I am not speaking, of course, of that curious modern hybrid, "poetic drama." Ours is not a poetical age and we do not think in poetical terms; some day we may obey William Watson and call the exile home, but for several years to come the muse will still dwell in Verona. A poetic drama of the life of to-day is almost necessarily forced and stiff. All our dramas, expressive in any small way of our hopes, our problems or our ideals, are realistic. Now the essence of our realistic speech is a restrained simplicity, a kind of hardness and bitter force. There is very little of the rhetorical or figurative or poetical in it. There is often, of course, a sort of deeper rhythm of poetry in all sincerely written plays, but that is not a matter of calculation. The great playwright will always perhaps be a poet at heart, but the great playwright of to-day will write in prose.

What, then, makes a play also a work of art is not that it is literature in the sense of being embellished with a "style" or mechanically decorated with "purple passages" (a nauseating trick, I may note, of Edward Sheldon's), but that it genuinely thrills and moves us, just as it genuinely thrilled and moved the playwright when he wrote it. We must feel that the playwright has lost himself in the subject and characters he is writing of. The play of this type produces in the audience a sort of emotional over-tone, perhaps the psychological phenomenon Aristotle had in mind when he spoke of "purgation." Combined with this genius for seeing and feeling a character or situation intensely must be taste, for genius without taste, notes Joubert succinctly, is merely empty raving. The faculty for losing oneself in the subject at hand, sincerity of artistic purpose, patient wrestling with an idea until it becomes as definite as a shaft of light, and innate taste to guide and control his expression—these are the qualities necessary for a great modern playwright.

SCENE FROM "PEG O' MY HEART."

As we cast back over our present barren season, the first thing to strike our attention is the complete failure of our playwrights to lose themselves in their subject. Play after play—many of them clever and amusing in their own fashion—seem to have been written with both eyes on the audience. "Punch," "getting it over" and a multitude of similar phrases clearly show that we are more interested in how the audience takes it than in what the audience takes. Hedwig Reicher, who with Mrs. Fiske is, perhaps, one of the most intellectual women on our stage to-day, has some shrewd things to say regarding this:

"The great trouble in this country is that the men who write for the stage write with the managers and audiences in their minds all the time. It is all right to consider those people after the play is written, and perhaps to mould the product for them, but to think of them during the process of writing is fatal. A man should write what is in him, what must come out, and live with his characters as real people. When he stops to twist these people around and make them do things he thinks will please the public, then he is no longer writing drama that is worth while. He is turning out plays that live for the moment, but die the next, as they should."

But this playing to the audience does not stop with the author of the drama. Our actors have a similar habit, striving incessantly for "points" and for personal "hits," regardless of the destructive effect such methods have on the tone of the whole performance. Our "star" system is an incessant glorification of this method, and it is noteworthy that in every age wherein the actor can thought the chief attraction at the playhouse the drama, as a fine art, has languished. It was so in the time of Garrick and Macready; it is so in our own day. Bad as was Eugene Walter's Fine Feathers, utterly theatrical as was its pretended sincerity, what merit it did have was obscured and lessened by the atrocious overacting of its "all-star" cast. There is no genuine enthusiasm for the subject-matter of the play itself among most of our actors. Romance is well-nigh spoiled by the stupid striving for "effects" of William Courtenay; Frederick Burton played an entirely Burtonized version of Ernest Poole's well-conceived District Attorney in A Man's Friends. And the examples might be multiplied indefinitely.

Returning once more to the subject of plays

(*Continued on page* 13)

FAVORITE OF THE GERMAN STAGE

Heinrich Marlow, Equally Good in Farce and Tragedy, Talks Interestingly to "The Mirror"

MR. HEINRICH MARLOW, associate director and leading actor of the German company, as he sits at his roll-top desk in the spacious managerial office of the Irving Place Theater, impresses one more like a financier, lawyer or merchant prince than a director of plays and player of dramatic roles. He stands at least six feet in his stockings, and his height is not easily concealed even while seated. He suggests the athlete of the lanky type, and ought to make a good foot racer, wrestler and golfer. What, however, impresses the visitor most is his intellectuality, which does not creep out warily, but leaps at you. And Mr. Marlow is an enthusiast, idealist and practical theatron rolled into one.

HEINRICH MARLOW.

Mr. Marlow came here first some ten years ago, under the management of the late Heinrich Conried. Since then he has been seen on the Irving Place stage at irregular intervals, alternating his engagements here with others in Germany, where he is a prime favorite. Dresden, Leipsic, Berlin, Hanover and most of the other important German cities know him equally well and favorably with New York as the sterling actor he is. To be a recognized factor on the German stage means much. It implies versatility, force and geniality.

Mr. Marlow possesses all the attributes to an uncommon degree. To the habitue of the German theater in New York he has become an almost indispensable personality. This is not because they want to see Marlow the man, who, I should conclude after meeting him and observing his innate modesty—a most marked characteristic of his—is, perhaps, very little known to the general theatergoing public, off the stage, but the interpreter of roles, in which he revels like a schoolboy in the hay. To see Mr. Marlow playing a tragic role one night, a bounder the next, and then follow these up with character and comedy roles, in all of which he is impressive, felicitous and excruciatingly funny, in turn, makes one marvel at his "infinite variety."

What this assumption of so many different roles during a season means and the demands this makes upon the player it would be difficult for any but an actor to conceive, more especially as many plays are newly imported from the other side and characters and business must needs be created. Indeed, in two instances, during the present season, a German version of the Italian play Gianetta's Tears, and Damenwahl in the original, saw their initial productions on the boards of the Irving Place Theater, Mr. Marlow playing in the first-named Paolo Alvisi, the generous but hopeless husband, with a pathos that gripped the hearts of his audience. His faithful presentation of the ambitious Solomon Rothschild, in The Five Frankforters—a genre role—was so convincing that it was difficult to conceive that Mr. Marlow was not himself the prototype of his role. The seriousness of his comedy made one like the character despite its inordinate and absurd reachings forth, for the Solomon of this play is an ambitious social climber. As the Old Father in Mutter Landstrasse the extreme severity of the character is so mitigated by Mr. Marlow's coloring that it made a character, that would be repulsive if played by an inferior actor, pathetic and appealing. This portrayal of Mr. Marlow stands out as a positive achievement. After this one must see this remarkable histrion as Panard in Mlle. Josette in order to get a true conception of his extraordinary versatility. It is the breeziest of breezy, and as he moves about the stage he reminds one of a full-rigged single-sticker in eccentric winds.

Yes, Mr. Marlow is an actor by the grace of the Muses. My visit to Mr. Marlow was to learn, in part, the future of the German theater here. In discussing this, he said:

"We are very greatly encouraged. For a while we all felt very despondent, though every member of the company entered upon his and her duty with zeal and devotion. But our late highly esteemed director, Dr. Baumfeld, was an ultra-idealist, and what our theater most needed was the practical ideas of the *fachman* (adept), who knows the requirements of the public—that important other factor of the theater. The directory of our theater selected Mr. Rudolf Christians, who, with Madame Mathilde Brand, visited us this season as guest, and whose high standing and acknowledged position on Germany's stage is so thoroughly established, as artistic director, and I remain as associate. The practical character of the present *régime* of the house has enlisted a revived interest, and our prominent German citizens, abetted by many Americans who love the German tongue and German drama, have come forward with generous response. *Das Deutsche Theater*, we all believe, can now look forward to a brighter career. Yes, the atmosphere is clarifying and the next days will see a highly improved condition, assured by the enthusiasm and devotion of our friends and patrons."

At the close of the season, on April 27, Mr. Christians, accompanied by Mr. Marlow, will go abroad for new material in plays and players. Before ending the interview an irresistible impulse prompted to get Mr. Marlow's views on our native stage. With some hesitation and considerable reserve, he said:

"It seems to me to lack *special* interest. It is no longer art, and six-footers are more in demand than actors. Rather one-sided, don't you think? American managers are much at sea as to what they want, both as regards plays and actors. Under such circumstances art cannot truly flourish. And yet I cannot help admiring the manner with which your better productions are staged. Everything goes with mathematical—I might say almost geometrical—precision. On the last day of a production that may have had a whole season's run your characters stand on exactly the same geometrical spot, make the identical movements, speak with the self-same inflections of voice as on the first night."

I ventured to say that this might be due to rigid discipline and some, perhaps, to the jealousy of his prerogative of the stage director.

"True," said Mr. Marlow, "but what, under such a system, becomes of the individuality and inspiration of the actor? We on the German stage are not so precise and punctilious, and, indeed, it would be impossible when considering that we appear in a different play each succeeding week. We have but six or seven rehearsals of each, which is all the time allowed. This season I played in thirteen novelties, besides fifteen other roles. The many rehearsals, the frequent

Pach. N. Y.

IN "MUTTER LANDSTRASSE."

change of characters, all this should be taken into consideration in estimating our endeavors. Mlle. Josette was prepared in seven rehearsals. Incidentally, this rollicking comedy was given a most excellent and smooth rendition. Ah, yes! in Germany plays with long runs are quite as perfect technically and precise in detail. However, the individuality of the player is respected and always asserts itself. It is the only true way to get verity out of a portrayal; given, of course, that the actor is intelligent and possesses initiative."

Have you frequent visits from American players? I inquired.

"Not as a rule," replied Mr. Marlow; "but during our performance of Mutter Landstrasse we had a goodly number, and it was most gratifying to observe their rapt attention. They remained seated until the drop of the final curtain, and then manifested their approval with enthusiastic and generous applause."

In concluding this very interesting interview, I cannot refrain from expressing my personal admiration of this excellent and modest actor, who, to use his own words, loves the stage but hates its glamour. He has never permitted himself to be photographed in character, excepting in groups for the management. Nor shall I soon forget the wonderful play of his features, nor the smile which ever lurked behind his most serious utterances.

A. KAUFMANN.

Anna Rub-Foerster. Heinrich Marlow. Otto Stoeckel. Mathilde Brandt. Pach. N. Y.

IN "MUTTER LANDSTRASSE."

Miss Alice Learn, now a member of Within the Law company on tour, playing the part of Helen Morris, was engaged by Archie Selwyn for the role and opened in Atlantic City April 5. Mr. Selwyn was so pleased with her work that he immediately signed Miss Learn for the season of 1913-14. Her previous engagements were with David Warfield, Annie Russell, Home Folks, and The Little Princess.

Virginia Pearson and Sheldon Lewis have been engaged for leads in a new Spring production of Cohan and Harris to be made shortly, opening in New York on June 9.

THE NEW NORTHWEST

[*Editor* DRAMATIC MIRROR:

Sir.—I beg to inclose herewith a proof of an article which will appear in THE LEADER *(music and dramatic page) of Saturday next. The article is based on a paragraph in a recent issue of* THE NEW YORK DRAMATIC MIRROR *and it occurred to me that it might prove of interest to you. It is a matter of regret that theatrical managers do not realize the terrific business to be done in Western Canada. They lose and we, who live here and sigh for the first-class attraction, also suffer.*

Yours truly,

G. J. JOHNSON,
City Editor, THE LEADER.

Regina, Canada.]

"From all reports, business on the Western Canada circuit has been very good and there seems to be no justification for the action of some managers in keeping their attractions off the circuit under the impression that the business to be expected would not warrant them in so doing. The indication of the general business condition may be gauged by the receipts of three attractions in Calgary, as follows:

"Lewis Waller, Feb. 10-12, $5,080.25.

"A Modern Eve, Feb. 17-19, $4,701.25.

"The Balkan Princess, Feb. 24-26, $5,831.25.

"The business done by one of these companies in Edmonton exceeded these figures and the other two were about equal. In Saskatoon, Regina, and Moose Jaw the business was in proportion."—NEW YORK DRAMATIC MIRROR.

There is a world of reasoning in at least one sentence in the above paragraph. Reference is made to "no justification for the action of some managers in keeping their attractions off the circuit under the impression that the business to be expected would not warrant them in so doing."

One is almost tempted to ask the question, Are American theatrical managers as keen business men as they are commonly supposed to be?

Why?

When one comes to consider the golden field of Western Canada, this question is asked in all seriousness. The figures quoted by the NEW YORK DRAMATIC MIRROR are not startling to those who live in Western Canada.

In Regina, here, we know the result to the management of the Regina Theater in bringing to the city first-class attractions. The "Standing Room Only" sign is the most conspicuous thing at the theater on occasions such as these, always excepting the crowd that cannot get in.

And Regina is no exception. In conversation with a theatrical manager this week, the writer learned that the same conditions apply to cities east and west of Regina. "You know," he said, "some American managers seem to think that any place west of Winnipeg is merely a stopping-off place. This is the first time that I have had the courage myself to come west of Winnipeg, and I am amazed."

What was he amazed at?

When he arrived in Regina he saw automobiles, electric light, street cars, hurrying crowds, fine stores, magnificent private residences, splendid boulevards and the like. He was one of the type of American managers who think that everything west of Winnipeg is a wild, dreary, desolate stretch, with nothing but buffalos and Indians roaming at large.

This last sentence is no exaggeration. The writer can remember a conversation he had recently with the manager of a musical comedy "straight from New York," in which the statement was made that he thought Indians still roamed at large on the Western Canadian prairies. In this commonplace day of the year of Our Lord, 1913, it is hard to imagine that men who have the ability to produce successful shows can be so narrow minded.

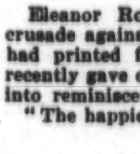
Of course, one must make allowances for the New York man bred and born. He knows nothing of Canada. He may go to Montreal or as far as Toronto. Even if he comes up to Winnipeg his trip into Canada has only just begun, and small wonder is it that he is absolutely ignorant of Western conditions.

On the other hand, there is possibly another reason why the best shows do not come into the West. Fear of losing money—owing to no knowledge of conditions—may be one. The other is that American (and Canadian) theatrical managers have the idea that Western people like the silly, almost obscene, style of show. Nothing is so mistaken as this idea.

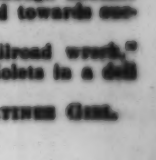
It is only a very short time ago that a certain play found this out to their cost in Regina and other Western cities. Dirty, suggestive plays will not be tolerated in the West. There was a day, years ago, when conditions were almost primitive and one had to put up with anything. That day has gone. Civilization has grown apace. The Western cities, with their modern improvements, their populations of forty and fifty thousand people, their social clubs, and the hundred and one things that stand for advancement, turn a deaf ear—and an empty pocket to the ribald.

To the American theatrical manager the West holds out a welcome hand. But he must bring the best that can be given. England realised this two or three years ago, and the best English actors bring their original companies into the West at a profit.

There is no reason why our cousins to the south should not have a finger in the pie of Western theatrical prosperity, but to be rightly entitled to it they must keep that finger clean.



BACK OF THE CURTAIN



"I FEEL as though I were in church," I said to Aunt Jane as we pressed our way through the crowd that poured in thoughtful silence out of the Fulton Theater after the matinee of Damaged Goods.

A man behind said in the same breath: "That's the greatest sermon I ever heard."

All honor to Richard Bennett, the persistent preacher from the Brieux text, and to his wife, Adrienne Morrison, who bravely played what, but for its high purpose, would have been a most revolting part!

Julia Dean in the first dictaphone interview in the world, so it is announced, recited these facts in Washington to an interviewer in Cleveland:

"Too bad, I haven't the least idea what you look like. Why didn't you send me your picture? The idea of an actress talking to a man she's never seen."

"I'm going to box the ears of Robert Long, who got me into this."

"I've played most of the Shakespearean characters and I'm crazy about them. You'll gather I'm not sixteen."

"Oh, I'm so nervous."

"I never smoke."

"Isn't it funny, this little machine?"

"Things are generally considered in the wrong light. I believe if an actress will think of her work as she should think of it, she will get something from her audience every night."

"I wish we had had one of these wonderful machines when I was acting with David Belasco. Then we could have had a record of all the things he said at rehearsal."

"I never have been so happy as this season. Goodbye, Mr. Bell."

This is Casey at the Bat Hopper's contribution to The Beggar Student lyrics, the result of an extra pull on his long black pipe between acts. He sings it as an encore number and the audience squirms with pleasure at his delivery of it:

Said the youth with mashing cravings:
"I'll disburse some of my savings.
There's a maiden fair, so coy,
I'll turkey-trot with joy."
But Mayor Gaynor's will be done.
He could not have his fun,
For the lid is on at 1.
They've swept him out,
Sponged him out.

Eleanor Robson-Belmont continues earnestly her crusade against "useless Christmas giving." She has had printed for general circulation an address she recently gave on the subject. In the address she drops into reminiscence.

"The happiest Christmas I ever remember—and, by the way, I do not recollect a single thing that was given to me—was the year when I was playing in a piece by Clyde Fitch called The Girl Who Has Everything. One evening, about a week before Christmas, I received the following letter. It began:

"'DEAR LADY WHO HAS EVERYTHING:

"'I read about you in the Sunday paper. Please don't be angry if I ask you to send us something for Christmas. I wouldn't trouble you, but my papa has been sick such a long time and mamma said we can't have Christmas this year.

"'I am thirteen years old. Something went wrong in my back and I can't walk. I'd like a new dress. I'd like it red. My brother needs a pair of shoes but would like a horse to play with. Doctor says he has cataracts on his eyes, so the kind of horse don't matter. Send baby a doll. Please don't tell my mother I wrote this. Hoping you are well.'

"It was all true. The father had been ill for

JULIA DEAN,
Listening to What the Wild Waves Are Saying at San Diego.

months. The family was being practically supported by a girl of sixteen, who worked in a shop, while the mother took in washing. Well, to make a long story short, I bought a basket, into which I put potatoes, apples, onions, a large turkey, a ham, boots and a horse for the little brother, a doll for the baby, material for the red dress, and money for the mother, then added candy, some holly and mistletoe, horns and a big red bell.

"On Christmas Eve I sent it with love from The Girl Who Has Everything! A kind friend who was my messenger, as my work naturally prevented my going, said he had never seen such a sight. The whole family cried. The mother spoke no word of thanks. She could not speak for emotion. But this was the truest Christmas I have ever experienced.

"What I really want to convey is: Don't waste what should be a joyful, friendly time. Put your thought into your next Christmas, and see if you cannot make it happier for yourself, happier for those near to you, your own, because if you really think about it you can have the happiest Christmas of your lives, and I warrant on less money than you have ever spent before."

"We are woefully tired," wrote Julia Marlowe from Rochester recently. "We have had a horrid week of worry with the floods on all sides. Finally we gave up half a week and started on our pilgrimage to Detroit from Lexington, Ky., by way of Tennessee, West Virginia, Maryland, New York State and Canada, and arrived in Detroit sadly the worse for wear, but happy that we had been able to avoid hanging in trees and walking telegraph wires, as many of those unfortunate people did at Dayton.

"In regard to suffrage, what has happened since we met? Of course it will come. Human rights have no sex."

Mr. and Mrs. Rupert Hughes (Adelaide Manola) have joined the great exodus of real folk to the country. Having built a concrete villa in the heart of a forty-five-acre tract of nearly primeval forest at Bedford Hills, N. Y., they are adjusting themselves to the new and pleasant environment. In this home, which the author christened "The Tall Timber," and his wife renamed "Tall Trees," the author of Excuse Me is working on four plays.

Not at quite the same time, but he is thinking of them all with different lobes of his brain, one lobe busying itself while the other three rest.

"Why is it that authors talk of working on two, three and four plays at the same time?" I asked Mr. Hughes.

"When he gets cold feet about one he drops it and works at another until his feet warm again," was the response.

It was Mr. Hughes, too, who enlightened me as to the sensation of one play failing even though another is booming on at lightning express speed towards success.

"It's like Bill Nye's story of a railroad wreck," said he. "He found himself picking violets in a dell and wondering what had happened."

THE MATINEE GIRL.

THE FIRST NIGHTER

Revival of "The Mikado" at the Casino—May Irwin adds "Mrs. Peckham's Carouse" to her bill—Josie Collins, Headliner at the Palace—Other Reviews.

"THE MIKADO"

Comic Opera in Two Acts, by Gilbert and Sullivan. Presented by the Messrs. Shubert and William A. Brady, Casino, April 21.

The Mikado of Japan...George MacFarlane
Nanki-Poo ..... Arthur Aldridge
Ko-Ko ..... De Wolf Hopper
Pooh-Bah ..... Arthur Cunningham
Pish-Tush ..... William G. Stewart
Yum-Yum ..... Gladys Caldwell
Pitti-Sing ..... Anna Wheaton
Peep-Bo ..... Louise Barthel
Katisha ..... Kate Condon

The Shubert-Brady revival of this perennially popular and refreshing satirical opera cannot be too highly commended. It was faithfully presented, with a splendid cast, good chorus and adequate orchestra. In fact, the *mise-en-scene* left little to be wished for. The good old melodies greeted one's tympanum with the intimacy and delight of ever-welcome friends. The concerted numbers were especially well sung by the unusually efficient singers which make up an ensemble it would be difficult to better.

De Wolf Hopper's Ko-Ko is familiar to two generations, but it is doubtful if the earlier one has seen him at his best in the role. His quaint and subtle humor finds better expression, perhaps, in this character than in any of the many in his repertory. Genuinely droll as his General Ollendorff is, his Ko-Ko equals even that triumphant achievement; nor is Mr. Hopper likely to ever improve on his effort of last Monday night. He simply exuded fun and made it permeate every crevice of the Casino. It was truly atmospheric, and one could almost believe the absurd character a reality. And then Mr. Hopper knows how to sing, and whatever his absurdities he ever combines the composer's intentions with the text of the librettist.

A new rival for comedy honors was George MacFarlane's Mikado, which was strongly silhouetted and contributed tremendously to the evening's fun. On his feet he was as light as thistledown and he seemed rather to float over the stage than to move upon it. And such a rare quality has that exceptionally fine baritone voice of this exceptionally fine vocalist! It is questionable if "Make the Punishment Fit the Crime" was ever more felicitously offered. Arthur Cunningham made an unctuous Pooh-Bah, and his fine *basso cantante* added color to a generally well-sung score. The Nanki-Poo of Arthur Aldridge was full of youthful sentimentality and grace despite his stocky physique. His wonderfully pure tenor voice coupled with his true and honest method of using it places this artist high up in the ranks of vocalists. William G. Stewart's Pish-Tush is also deserving of commendation.

Gladys Caldwell's Yum-Yum was pleasing and she sang her numbers with sincerity, though her voice sounded rather small, pitted, as it was, against so rare an aggregation of male voices as are brought together in this bill. Anna Wheaton as Pitti-Sing was full of vim and mischief and gave the little comedienne plenty of margin for exploitation of her specific talents. Louise Barthel added a harmonious third to the trio which sang "Three Little Maids from School" so effectively that several repetitions were exacted by the audience. And then there was Kate Condon as the Lady Katisha, with all her melodramatic dignity and her grand opera airs. Miss Condon played and sang the part excellently well.

The audience, which occupied every available seat on the lower floor of the house, was sincerely appreciative and normally demonstrative. The chorus sang with vigor and precision, and the rather too limited instrumental forces gave a harmonious support to the singers under the guidance of Frank M. Paret.

The Mikado is so good that it ought to run far into the Summer, rather than the two allotted weeks.

"MRS. PECKHAM'S CAROUSE"

One-act farce by George Ade. Revived at Cohan's Theater on April 21, 1913, following Catherine Chisholm Cushing's farcical comedy, Widow by Proxy. The Liebler Company, managers. The cast:

Mrs. Susan Jackson Peckham....May Irwin
Horace Peckham ..... Orlando Daly
Thomas Barrett ..... Lynn Pratt
Mrs. Barrett ..... Clara Blandick
Henry ..... Arthur Bowyer

There are more laughs to the square inch at Cohan's Theater, where May Irwin reigns, than in any playhouse in New York. The comedienne is the laugh center of the metropolis.

Miss Irwin stands supreme in comedy. She is a natural entertainer—the quintessence of personality and genius happily blended. She is inimitable. Her asides, her facial expressions and the mischievous flash in her eyes when she depicts comic sorrow, despair and dismay have lost none of their power to sweep an audience to gales of laughter. She is broadly humorous, yet her fun flashes with the delicacy of a rapier. The comedienne is so wholesouled that she seems to reach across the footlights and sweep each member of the audience within the warmth of her smile.

Miss Irwin has been seen before in Ade's farcical playlet, yet the little gem is so brightly delectable that it will always hold a warm spot in theatergoers' hearts. We cannot imagine anything brighter than Miss Irwin's portrayal of the temperance advocate who, upon fainting, is given two glasses of whiskey—enough to create a delicious little "bun." As Mrs. Peckham endeavors to explain, "the funnies-st s-part is't didn't ess-fect me 'tall." Here Miss Irwin's comic mimicry stands revealed in its full consummate artistry. It is that rare thing—an intoxication scene that is really rollickingly funny without suggesting even the hint of being offensive. Orlando Daly and the other members of the cast give able assistance.

Coming after the Cushing comedy, Mrs. Peckham's Carouse delightfully tops an evening of merriment. Widow by Proxy is really little more than a monologue for Miss Irwin, but the comedienne makes you just remember her endearing funmaking. Not that Widow by Proxy doesn't provide the star with an admirable role and offer many bright lines. But it is Miss Irwin first and last. However, we compliment Mr. Daly again upon his ingratiating playing, Clara Blandick for her well sustained performance, and Alice Johnson, who contributes a vivid bit of playing as the modiste. Lynn Pratt, too, made his brief appearance carry the force of sincerity.

Among her other songs, Miss Irwin revived "The New Bully." It is a rare little melody vibrant with memories of the old Mississippi levees—a darky lyric which carries you back to the steamboat days of Mark Twain.

Dull care has about as much chance of remaining where Miss Irwin hangs up her hat as a good umbrella has of being with us on a rainy day.

THE PALACE

Excellent indeed is the vaudeville bill at the Palace this week—a bit of amusing songs and "chatter," a tabloid musical comedy, a notable animal act, a touch of acrobatics, an entertaining playlet, a clever impersonator, and for "head-liners," Josie Collins and Maurice Farkoa. It is not easy to imagine a taste that would not be pleased at some offering, and if one is blessed with aesthetic catholicity, as are most vaudeville audiences, the bill will prove a capital afternoon or evening's diversion. The Lauretta twins started the fun with some difficult horizontal bar feats. Then there were Tom Penfold and Henry Marshall, who had a "fake" quarrel with the orchestra to the audience's great delight and proved rather good singers, too. Deiro, the accordionist, is by this time a New York favorite who needs no commendatory notice. He is a real musician.

At a moment's notice on Monday morning Harry Woodruff was coaxed off a steamer to appear in place of Macart and Bradford in his well-known and well liked skit, A Regular Business Man, which was as entertaining as ever. George Whiting and Sadie Burt did a very amusing "turn," and their "Bull-frog" song was generously applauded. That was an original and funny song of Mr. Whiting's about the German and the telephone. College Town, with Florence Tempest, enlisted the services of really good-looking chorus men, for which many thanks. They could also sing. Miss Tempest herself is a sort of second edition of Julia Sanderson, but she needs to do her work with less languor and more enthusiasm. She is a very graceful dancer.

After the intermission, Miss Orford's trained elephants left the audience gasping with astonishment precisely as they did all last week. It is an unusual and sensational animal act. Juliet is as clever an impersonator as any vaudeville actress, with the one exception, of course, of Miss Loftus. Jose Collins and Maurice Farkoa were an unalloyed pleasure (yes, we know that has been said before—but in this case it's true). Mr. Farkoa's song about the difficulties of the English language was capital. Miss Collins's voice is sweet, and she does not unwisely overstrain it. The audience could well have heard them sing just one more duet. Frank Fogarty told his Irish stories with a gusto. And it was a shrewd move of stage-management to put the "talkies" last on the bill.

"THE NECKEN"

A Poetic Drama in Two Acts, by Elizabeth G. Crane. Produced at the Lyceum Theater by the Sydney Rosenfeld Production Company, April 15, 16, and 18 (Matinees).

Sven ..... Conrad Cantzen
Brita ..... Kate Mayhew
Toa ..... Alice Newell
Inga ..... Alberta Gallatin
Sigurd ..... Ernest Weir
Jan, the Necken ..... Laurence Eyre
Lennart ..... William H. Post
Astrid ..... Edith Yeager
A Monk ..... George Currie
Torvald ..... George Cameron
Svanhild ..... Lettie Ford
First Maid ..... Emily V. Lawshe
Second Maid ..... Isabel Calder
Village Youth ..... Marion Earnshaw
Child ..... Emmett Lawshe

And The Guilty Conscience, A Play in One Act, by Robert H. Davis.

He ..... Thomas F. Tracy
She ..... Alberta Gallatin
It ..... William H. Post

Miss Crane's ambitious poetic drama is founded on an old Scandinavian folk legend of a water goblin, who yearned to become human. This sprite did a year's service for a farmer without taking his hat off (else his green hair would have been revealed), and in that time fell in love with the farmer's daughter, Toa. On Christmas Eve his Pagan nature was revealed by his refusal to drink to the Divinity, and he was declared an outcast by the offended peasants. Toa refused to give him back his beloved violin. (Just how a water sprite had possession of a violin is beyond us), whereupon the Necken bestowed a hearty curse upon the instrument, in consequence of which on May day it became bewitched and played seductive tunes which lured Toa to the brook, the home of the water goblin. But Jan, the Necken, is really not such a bad sort of a sprite, after all, so he sets her free to the sound of a church bell, whether moved by her prayers or by his own generosity it is hard to say.

It would require much more inspired blank verse than that with which Miss Crane has decorated her play to vivify this legend and make it a drama. We look with the greatest indulgence and hope on any serious attempt to write a poetic play—Herod was an artistic satisfaction and delight—but we cannot grow enthusiastic over The Necken. If one sets out to write in blank verse to-day it must be excellent blank verse or the result is boredom. There are several rather fine lines in The Necken; unfortunately, however, they are blanketed in masses of feeble and uninspired tinkle. A characteristic of good blank verse is surprisingly often the vigor of its verbs. Pick up Shakespeare or any of the Elizabethans at random and you will be amazed at the frequency of strong verbs. Miss Crane's blank verse was frequently nothing but a string of pleasant adjectives.

This poetic drama was unevenly acted, although on the whole creditably. It cannot be expected to-day that chance players have the training or ability to interpret blank verse in the romantic or sweeping style. Mr. Eyre's Jan (the Necken) was pantomimically and in many respects histrionically excellent; poetically it lacked fineness or distinction. Neither could Miss Newell wring any poetic sweetness out of the lines furnished her. The rest of the cast served, with varying degrees of success.

The Guilty Conscience, a one-act play by Robert H. Davis, closed the performance. Whether Mr. Davis intended the audience to take his playlet as a burlesque, a satire, or a serious effort to write an amusing "crook" play it is difficult to tell. Certainly the basic idea of a "psychological" detective was capital. With the necessary "cuts" and re-shifting of emphasis here and there, The Guilty Conscience ought to prove an effective vaudeville entertainment. It was well acted throughout, particularly by William H. Post, who took the part of the detective.

"HER FIRST DIVORCE"

Laura Hope Crews is appearing in a new comedy by C. W. Bell, entitled Her First Divorce. It was presented for the first time in Syracuse, April 18. The Syracuse *Post-Standard* gives the cast and story as follows:

Jacobs ..... Harry Lillford
Harry Willmott ..... Julian L'Estrange
Delancey Rowe ..... Allan Pollock
Ethel Willmott ..... Laura Hope Crews
Clara Rowe ..... Ruth Holt Boucicault
Olga ..... Adora Andrews
Broderick ..... Harold Russell
Miss Cullen ..... Crosby Little

As is usual in the case of new-born plays, the parents, sponsors and friends of the family were present at the ceremonies. These included Edgar Selwyn and William Harris, the producers; Mrs. Henry B. Harris and the author himself. They have reason to be pleased. A large first-night audience received the play with constant and spontaneous evidences of appreciation.

Mrs. Willmott, a feminine member of the bar, with a longing to be of service to the oppressed members of her sex, and a husband who is himself a successful practitioner, hears with indignation the pitiful story of her friend, Mrs. Rowe, whose partner in life, a man carefully educated in the fine art of living upon his wife's money, has imperfectly acquired the art of a nicely balanced indulgence in alcohol, and whose alleged delinquencies have at length stirred Mrs. Rowe to the point of a declaration of independence. She demands a divorce, and when Mr. Willmott refuses to take the case, knowing well enough that the Rowes are at heart desperately addicted to each other, Mrs. Willmott becomes Mrs. Rowe's lawyer. The pickled Mr. Rowe is forbidden the house, and thereafter keeps the telephone wires hot with inquiries as to where he can find his socks and his shirts. Mrs. Willmott takes up her residence in her client's house and begins to prepare the evidence. The chief witness, Mrs. Rowe's maid, Olga, a role delightfully played by Miss Andrews, whose portrayal of the fear, the uncertainty and the fidelity of a respectable domestic who regards divorce suits as a scandal to all concerned, is one of the many bright points of the play.

Willmott, driven to desperation by the strenuous quixotism of his wife, resorts to the old expedient of making her jealous, and when he and Mrs. Rowe, who has meanwhile become very fond of her friend as a legal prop, leave the house for an all-day automobile trip, the feminine wholly prevails, and the Portia of the case becomes at heart the advocate of the limp and ridiculous husband. Her cross-examination in the last act, in which she destroys the testi-

mony of Olga and brings husband and wife together, really proves her to be what she thinks herself, an astute and effective lawyer; but the end, of course, is her willing retirement to private life.

All this is recited in exceedingly spirited and humorous dialogue, and it affords to Miss Crews, a pretty and vivacious woman resembling Billie Burke just enough to make us glad that one can look like that lady and still have genuine capacity as a serious player of comedy, an admirable opportunity, as it does also to Mr. L'Estrange, Mr. Russell and the other members of an unusual cast. The staging, which is the work of Margaret Mayo, is admirable.

TERRY AND LAMBERT

Vaudeville Sketch Presented at the Union Square Theater, April 14, 1913.

We are familiar with plenty of vaudeville song and "chatter" acts that open on a full stage and close, according to theatrical parlance, "in one" (that is, before a single drop curtain), but there is none more genuinely refreshing than that offered by John Terry and Mabel Lambert. At the Union Square Theater last week, their act was without question the "hit" of the bill, judging from the spontaneously hearty and prolonged applause which greeted them. Besides being true music hall entertainers—their "Chewing Gum" song was a delight—they are very clever impersonators, and their imitations of diversified types of character proved unexpectedly piquant and pleasing. Their "chatter" is rapid-fire, amusing and clean. Mr. Terry has an excellent tenor voice, and it is good to hear Miss Lambert accompany him.

AT OTHER HOUSES

GRAND OPERA HOUSE.—Henry W. Savage's production of Little Boy Blue, with practically the original cast, including Otis Harlan, Kathleen Clifford, John Dunsmere, and Maude Odell, is pleasing the patrons of the Grand Opera House this week. This romantic operetta has many moments of real charm, which are given their due value and emphasis by the company interpreting it at the Grand Opera House this week.

COMING ATTRACTIONS

April 25, 28, 29—Countess Julia, by Strindberg. With Frank Reicher, Marcia Waltha, and Adelaide Wilson. At the Forty-eighth Street (matinees).

April 28—The Angeline-Gattini Light Opera Company of Milan opens its Spring season at the Century with The Count of Luxembourg.

April 28—Arizona, revival at Lyric With All-Star Cast.

April 28—The Passing of the Idle Rich, dramatized by Margaret Townsend from the book by Frederick Townsend Martin, at the Garden.

April 28—The Amazons, by A. W. Pinero, at the Empire. With Billie Burke.

May 1—Are You a Crook? With George Fawcett, at the new Longacre Theater.

May 5—Iolanthe, by the Gilbert and Sullivan Company. At the Casino.

May 5—Sarah Bernhardt in vaudeville at the Palace.

May 6—The Fighters. The first production of "The Woman's National Theater," at Wallack's.

May 8—The Next Religion, by Israel Zangwill. One performance at the Hudson.

August 18—When Dreams Come True, Philip Bartholomae's Musical Comedy. With Joseph Santley. At the Lyric.

VAUDEVILLE HEADLINERS

This Week

PALACE.—Jose Collins and Maurice Farkoa, Miss Orford's trained elephants, College Town, and The Second Generation.

FIFTH AVENUE.—Ethel Barrymore in The Twelve Pound Look, The Country Bride, Bert Fitzgibbon and Ethel Green.

COLONIAL.—Lillian Russell, The Avon Comedy Four, Maurice Levi and his Invisible Band, Gautier's Animated Toyshop.

ALHAMBRA.—Marie McFarland and Madame ——?, John F. Conroy and Diving Models, Taylor Holmes, The Come Back, and La Vier.

BRONX.—Belle Story, Pat Rooney and Marion Bent, The Little Parisienne, and John C. Rice and Sally Cohen.

ORPHEUM.—Kitty Gordon, Isabelle D'Armond and Frank Carter, Dr. Carl Herman, Stuart Barnes, Drifting, and W. C. Fields.

BUSHWICK.—Bertha Kalich in A Light from St. Agnes, Hoey and Lee, The Diamond Dinner, and Bert Melrose.

UNION SQUARE.—Bessie Wynne, Billie McDermott, Maseppa, the fire-fighting horse, and Bessie Turner and Alfred Grau in Tricked.

HAMMERSTEIN'S.—Billy B. Van and Beaumont Sisters and company.

IRISH PLAYERS' BENEFIT

On Monday afternoon the Irish players bade farewell to America for the present after a single performance at Wallack's, the proceeds of which went for the building of a gallery to house Sir Hugh Lane's gift of paintings in Dublin. The programme included Synge's Riders to the Sea, G. B. Shaw's The Showing Up of Blanco Posnet, and Lady Gregory's The Rising of the Moon.

COTTRELLY IN AN OLD PART

The performance of The Beggar Student at the Casino last Wednesday afternoon took the form of a personal tribute to that great artist and wonderful woman, Mathilde Cottrelly, who for a single performance played the role of Palamaticia, the mother of Bronislava, the soubrette. Twenty-five years ago, she played the soubrette role itself in the production of the McCaull Opera Company. De Wolf Hopper prettily said that he spent the first five years of his life taking lessons from her. The enthusiasm and the flowers were only a weak attempt to show how deeply enshrined Madame Cottrelly is in the affections of young and old playgoers.

On the Rialto

I watched the large audience on the first public presentation of Damaged Goods with interest to note how the frank exposition of the theme and the candid lines of the actors, as well as the graphic subsidiary characters introduced "to point the moral and adorn the tale" would affect it. Whether the attendant vogue to be real bold will appeal for any length of time to the fickle public is a matter of conjecture. The rule, of course, is to observe a top-lofty moral attitude toward the stage, as in cases like Mrs. Warren's Profession. Truth compels me to say that I never saw a more respectfully attentive or a more discriminating audience.

Women if anything were in the majority. They seemed to belong to the better class and applauded vociferously such lines as had a more or less direct bearing on social conditions and evils. It was hardly an audience inspired with prurient curiosity; but of whatever consistency it was visibly absorbed and influenced by the seriousness of the theme and the actors.

There is no limit to the frankness of the author in expressing his thoughts and driving home his arguments for a cleaner life, nor to the variety of aspects under which he presents his problem in an illuminative way. And though it is hardly drama in its accepted conventional form, it is offered with such apparent earnestness and acted with such technical excellence that the ordinary standard of judgment must be suspended.

♣

In the reviews of The Guilty Conscience, the one-act play which supplemented The Necken at the Lyceum Theater last week, the critics rang the changes on the expression, "William H. Post as the hotel detective was quite clever." I should think so. If a few of them could see Post give a performance of Eccles in the comedy of Caste they wouldn't be so astonished at his ability.

♣

On August 18, 1885, the Chicago Opera House opened its doors to the public with Hamlet, played by Tom Keene. On May 1, 1913, it will close forever with a performance of The Escape, with Helen Ware as star. In a short time a modern skyscraper will occupy its site. In this connection it is interesting to note that the plays with longest runs were presented in this house at a time when the population of Chicago was by a million or more smaller than it is to-day. The Chrystal Slipper, which was produced on June 12, 1888, was presented at this house 858 times. This figure includes a revival, but All Baba has a record of 629 continuous performances. Some others were:

Sinbad	526
Arabian Nights	492
Bluebeard, Jr.	451
The Man from Home	323
The Land of Nod	270
Madame X	180
His Honor the Mayor	153
The Melting Pot	143
The Climax	117

It will be noticed that there is a steady falling off and the latest attraction has the lowest record.

♣

"Face to Face" is the name of a song frequently sung in duo form by Caton L. Decker, of Orange, N. J., and W. Stanley Grimstead, who has been dead for two years.

On April 10 Mr. Decker was buried and his request of some time before his death that a phonograph holding a record of his friend's voice should be played was carried out. The song was the same "Face to Face."

Mr. Grimstead was a professional singer, known in public life as Frank Stanley.

♣

Louise Muldener, the well-known actress, tells THE MIRROR the following interesting anecdote apropos of the revival of Rosedale:

"At an extra four weeks' engagement of Mr. Lester Wallack in Rosedale at the Grand Opera House, New York, I had the great privilege of being cast for Lady Florence May.

"I was extremely anxious for Mr. Wallack's autograph, but I was young then, in perfect awe of a star, and so always lacked the courage to present my request.

"In April of that season we met at a social function in Boston, and on being introduced by the hostess I smilingly said, 'Oh, I had the honor of playing with Mr. Wallack in Rosedale, but of course he would not be likely to remember that—probably not even my name.' Mr. Wallack twirled that handsome black mustache, looked at me quizzically, and on the spur of the moment, to my utmost astonishment, jotted down the following:

"'To Louise Muldener:

"'Only a trace of lines; enough to say I *write* in April, but I *think* of (Florence) May.

"'LESTER WALLACK.

"'BOSTON, April, 1883.'

"Do you blame me if I am just a little bit proud of 'that voice from the past?'"

♣

Charles Klein, playwright, now in transit between his old home in New York and his new one in London, left this farewell broadside:

"This country, and New York in particular, is too much in a hurry." Which is quite true.

"There is too much turmoil for my purpose, and these things are black clouds on the theatrical horizon." Which is a remarkable discovery; and,

"I want to get away from box-office receipts," for which THE MIRROR extends to Mr. Klein its profoundest regrets.

Now we may look to Mr. Klein for a really inspired play—one which shall hold out hope for the future of the drama.

♣

A few words from Archie Bell, of Cleveland, on the following remarks by Waldemar Young in the San Francisco *Chronicle* will be appropriate:

"The reason many of the productions which reach here seem to be the victims of economy is not that this Pacific Coast territory lacks the fertility to support the original article in its original splendor, but rather because in the transcontinental journey from New York a vast expanse of theatrical 'bad lands' has to be traversed. The vaunted 'Middle West,' as narrow in its view of life as it is broad in acreage, lies between San Francisco and New York. This is a sad geographical fact, but it's true."

♣

The Great Divide is about to find its way to the French stage. The little Theatre des Arts in Paris, which experiments with foreign and unique French plays, is about to produce Moody's drama under the title of Les Deux Versants.

♣

"If you want to make up a good cast of English actors for London," Charles Frohman declared, in an interview on his arrival in England, "send to New York."

Which is a clear statement of facts and will be appreciated by numerous Lambs. Just what Mr. Frohman meant when, in the same interview, he said that drama in England "is being paralyzed by plague words," is not quite as clear. But there is considerable sap in what he told the English interviewer about the American public having said good-by to the kind of play that begins with a long introduction. "Real playwrights never give a thought to preparation, but get quickly to their subject. To-day the author who jumps quickest into the heart of his subject wins the quickest. Because American playwrights recognize this the American season has been very successful," he added. But has it?

ISADORA DUNCAN'S GRIEF

Dancer's Two Young Children and Nurse Drowned in Seine at Paris

A most distressing calamity robbed Isadora Duncan, the classic dancer, of her little six-year-old son, Patrick, and his baby sister, Deidre, who, with their English governess, Annie Sine, were drowned in the river Seine at Paris on April 19.

The deplorable accident happened while the three occupied Miss Duncan's limousine, into which they had but just stepped for a drive down Rue Chauveau, when, to avoid a passing taxicab, their chauffeur, Paul Moverant, stopped his car. He had cranked up again and was about to take his seat when, to his horror, the car suddenly leaped forward and, descending the steep bank, sank in the river.

Half crazed, the chauffeur, who, unable to do anything but shriek, rushed to the Neuilly police station and surrendered to the police commissary.

Two rivermen immediately waded into the river and swam to the submerged car. Their efforts to open the car were futile and the three were strangled by the water, which was over their heads. When finally released efforts at resuscitation failed.

The PUBLICITY MEN

Consternation is rife among the local restaurateurs. George Rector, Louis Martin, Muchenheim, and Lorber are so excited that they have forgotten Mayor Gaynor ever existed, and Andre Bustanoby was seen tearing at his beard. Their best customer has departed! Theodore Liebler, Jr., of the press department of the Liebler Company, has moved from the Hotel San Remo, this city, to his Summer home at Riverside, Conn. The only place that was not in a furor of excitement was the San Remo. That was because Mr. Liebler availed himself only of the sleeping facilities of that restful hostelry.

At Riverside, it will be remembered, is situated the famous Riverside Yacht Club. Mr. Liebler being chairman of the rocking-chair fleet. He was elected to this office on account of his having the handsomest hat. This makes the third commuter of the press offices of the Liebler Company, W. W. Aulick, the general representative, living in Flushing, L. I., the year round, and Frits Tidden having just moved to Freeport, L. I., for the Summer. Mr. Liebler wishes to mention to the train bid-whist players that in making checks payable to him his name in full is Theodore A. Liebler, Jr.

William Raymond Sill, for a long time press representative for Weber and Fields, and recently returned from a tour of the South with them, has taken the place of Will A. Page as press agent of the Palace Theater.

While John D. Williams is enjoying his vacation in Europe, Francis Reid will substitute for him in the publicity offices of Charles Frohman. Mr. Reid is very well known in New York both as a former dramatic editor and an active theatrical agent.

"Zip," who edits an amusing column, "Up and Down Broadway," in the Los Angeles *Times*, has this to say:

"The press agents and the dramatic critics are certainly handing each other a whole lot of laughs. Last week I saw two publicity agents running around apparently trying to chase interviewers away from their respective stars, and incidentally hand out about a page and a half of copy about how said star did not like to talk for publication. I knew said gentlemen were trying to get somebody to plead with them for an interview. The last laugh to be added to this little skirmish comes wandering into the office to-day from A. W. Bachelder, business-manager of our well-known and highly esteemed American comic, Eddie Foy.

"Mr. Bachelder has evidently been ruining one of his new Cluetts laughing up his sleeve at the other fellows. Anyway he has grasped the humor of the situation and sends me the following:

"'I notice in recent issues of the Los Angeles dailies that various dramatic stars visiting this city are credited with being averse to interviews.

"'The attraction I represent, that of Eddie Foy in Over the River, will hold forth no such barrier. Mornings, afternoons and evenings will and shall be visiting day for the worthy scribe. Mr. Foy will be delighted to meet you one and all and explain to you why he decided not to play Hamlet, for, as you all know, he is the only living actor who, down deep in his heart, admits he would not be "the best ever."

"Each Foy kiddie will meet you, one and all, with his or her face properly scrubbed, each properly coached (we are rehearsing them now in Denver) to say "Yes, sir," or "No, sir," as the occasion may demand.'

"I am not fond of making predictions, but if I am not mistaken Mr. Bachelder will be the fellow who grabs off the space, for his policy strikes me as being the wisest."

Lillian Russell was so pleased with the ardent and lovely things Walter J. Kingsley, general press representative of the Keith theaters, wrote about her perennial beauty, that she presented him with a $500 diamond ring.

Tarkington Baker, general press representative for William A. Brady, has assumed the duties of publicity agent for Arthur Hopkins and The Poor Little Rich Girl in addition to his regular work for the Brady offices.

THE NEW YORK
DRAMATIC MIRROR

ESTABLISHED JANUARY 4, 1879
Published Every Wednesday in New York. Entered at the Post Office as Second Class Matter
THE DRAMATIC MIRROR COMPANY
HARRY A. WILSON, President — FREDERICK F. SCHRADER, Editor
HENRY T. MUNCH, Sec'y and Treas. — LYMAN O. FISKE, Manager
145 West Forty-fifth Street, New York, N. Y. - - Telephone — Bryant 8360-8361
Registered Cable Address—"Dramirror"

SUBSCRIPTIONS

One year, $4.00; six months, $2.00; three months, $1.00. Foreign subscription, one year, $5.50; Canadian, $5.00, postage prepaid.
The Dramatic Mirror is sold in London at Pall Mall American Exchange, Carlton and Regent Streets, and Daw's Agency, 17 Green Street, Charing Cross Road, W. C. The Trade supplied by all News Companies.

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PLAYERS ORGANIZE

IN last week's MIRROR Mr. RICHARD BENNETT clearly set forth the purposes of the Actors' Equity Association with which the names of a number of prominent players beside Mr. BENNETT are associated.

The society intends to eliminate as far as possible derelicts in its own ranks as well as to wage war upon fly-by-night managers and all who disregard the ethics of common business practises and professional decency.

Obviously, it is the duty of every self-respecting actor to ally himself with the movement. It is to be hoped that, in seeking to further the objects of the association, players will subordinate selfish interests and apprehension for once in order that their profession may gain in the standing, dignity and importance to which it is entitled.

Most American actors lack personal dignity.

They accept too readily the rank assigned them by a certain class of men posing as managers and producers who are themselves without self-respect and real importance, and too ignorant to appreciate character and ability—that class of managerial hoboes, whose only standard of merit is ready money. The actor has nothing to hope for in the long run from this class, and as long as its influence is encouraged it will be used to depress and degrade the profession.

However, there are other questions on which the organized actors intend to reach an equitable understanding. Among these is the matter of compensation for rehearsals.

As long as irresponsible promoters can get actors to rehearse for weeks without the least guarantee of a definite engagement, there will always be a number of such sharks ready with a plausible scheme to try out plays of questionable merit, most of them foredoomed to failure. As effective a way as any is for actors to refuse to rehearse without being compensated. In the words of the Rochester *Post-Express:*

If managers were compelled to pay actors during rehearsals, they might hesitate to produce plays that are vulgar and crude. Relief from worry ought to enable the actor to work to better advantage, and undoubtedly rehearsals would be better conducted if actors were being paid for their time. Anyway, a manager has no more right to ask that the workers on his product wait to see if it is to be a financial success for him before they are paid than has any other employer; the managers will be short-sighted if they fail to accede gracefully to the demands of actors in this matter.

Perhaps it is different with managers who make it a practise of re-employing players when a venture has gone wrong; and there is this principle of equity involved, that where a manager pays for rehearsals there should be a corresponding reduction in salary.

But managers may as well now, as any time, accustom themselves to the thought that some such understanding must be reached.

BRAVA, JULIA OPP!

THERE is a Teutonic straightforwardness in what JULIA OPP had to say to the Drama League of Chicago recently that inspires us with admiration. She warned its members not to make it a fad, a five o'clock tea affair, a social function, making actors and actresses a sensational incident and their art secondary to their personality.

"We of the theater don't want fads," she said. "We don't want people to regard us with curiosity. We are indignant when our art is used as a means of exploitation for a social, or even lighter, motive. We have given too much, too deeply, of the best that our life contains, of our brains, of our heart. We have sacrificed too much that is close to us in the way of relinquishing many domestic ties, and the comforts and joys of life, to wish to encourage this.

"And unless the Drama League is imbued with appreciation of this, with the sincere love of the theater, for its entertainment, its beauty, its joy in the recreation it can give the mind—let us do without it, and let the theater go on its own way without help of this kind."

There is a "punch" in what this amiable actress has to say. It sounds a note that most of her sisters feel, but few are able to express so clearly, forcibly and well.

"There is sanity in all art, and in all social intercourse with art," she added. "No one is depreciating the fact that it is most interesting to meet people and learn from them their idea of the work that we are trying to accomplish. But I have known of a magnificent lecture of a man of the theater placed secondary to the fact that an actor's personality was to be paraded that afternoon before an audience of so-called Drama League members. And this irritates and annoys and destroys the dignity and purpose of your ideals.

"We don't want sensationalism. We don't want you to be interested because you can give a tea and ask a thousand people to meet Mr. and Mrs. So-and-So at close range. Let the interest be embodied in the art for the sake of the art in the theater and for the best purpose of the Drama League."

Brava, JULIA OPP!

SPARKS

(From the New York *Sun.*)

When the history of the present theatrical season comes to be written in connection with its predecessors there will be one detail of marked difference from former years. Never has taste in the matter of the new dramas submitted to the public shown such marked variations. What New York has approved has altogether failed in certain cases to interest other cities. More striking, however, has been the approval elsewhere of plays to which our local playgoers took but slight fancy. This difference in taste was most marked between the two cities which are supposed to represent the conservative ideas of the East and the greater independence of the Middle West. Chicago and New York have altogether failed to agree as to the merits of the dramas submitted to them for approval.

This divergence in opinion was noticeable chiefly in the matter of foreign dramas. Both Hindle Wakes and The Blindness of Virtue were acted in New York with ample appreciation of their literary and dramatic qualities, but with little or no public patronage. The Drone, which was abandoned after two hearings in this city, is said to have found much greater favor in the Western city. Rutherford and Son, highly praised for its artistic qualities, was so cruelly neglected by the public that even the smallest theater in New York was but sparingly filled during its performances. That powerful study of a disagreeable English problem did not travel so far west as Chicago, so the reversal of metropolitan patronage was not to be noticed in this case.

But there was sufficient public for the two other metropolitan failures to make them notable among the enduring successes of the theatrical year in Chicago. This must mean that there is in the West a demand for plays of character and problem apart from their quality first as dramatic products and secondly as means of entertainment. Or it may be that the theatergoers of the West have decided that their entertainment is of a character different from that required here. At all events, the theatergoers of the West have shown a disposition to welcome with greater cordiality than those who live in New York the works of the so-called new playwrights. Perhaps this difference in taste is of advantage to the manager who must suit his wares to as many markets as possible. What is not appreciated here may reward his enterprise before Western audiences.

PRAISE FROM DISTINGUISHED ACTRESS

Editor DRAMATIC MIRROR:

SIR.—Enclosed find money order to renew the subscription of the ever improving (if that is possible) DRAMATIC MIRROR. Ever since I have been in your glorious country, these twenty years, your paper has been my weekly delight, and always will be.

My only little son, nine years old, for whom I gave up the art, joins me in admiration and is sure to see his mamma back to the only happy life—"the stage." So forgive me for this little letter. Ah! but what a comfort the dear old MIRROR has been to me.

Sincerely ever,
ELSIE DE TOURNEY.

FROM A CONTESTANT

Editor DRAMATIC MIRROR:

SIR.—I have heard several persons discussing your courageous criticisms of the De Koven so-called prize contest.

Every one of the two hundred contestants and their friends thank you and will appreciate it if the only live and fearless theatrical paper in the United States takes issue again with the De Koven bunch. It is now stated that the contest will be decided "in several weeks on account of large number of manuscripts submitted" and "Mr. De Koven's illness." De Koven has *not* been ill, and three months—from Jan. 1 to April 1—the time set in their printed rules of contest—was plenty time. Meanwhile, *all manuscripts* are being held up at a time when the poor authors should be out hustling to sell them. It's a damn shame!

Jab 'em again.

A BOOB CONTESTANT.
NEW YORK CITY.

A SLIP OF THE PEN

Editor, DRAMATIC MIRROR:

SIR.—The review of the Strindberg matinee in this week's MIRROR credits our production of Strindberg's The Father with but "a special matinee given two seasons ago." It may not be amiss to point out that your reviewer is wrong by thirty (30) performances. We opened at the Berkeley Theater April 9 and played The Father for four weeks.

Sincerely yours,
WARNER OLAND.
April 8, 1913.

EDITOR'S LETTER BOX

A SUBSCRIBER, New York.—Personal questions regarding marriages cannot be answered.

EDGAR TRENT, Brooklyn.—Send your letter to THE MIRROR and it will be forwarded to the person addressed.

GERTRUDE HUBBELL, Mt. Rainier, Md.—All routes, as far as known by THE MIRROR, appear on another page under the head of Dates Ahead.

H. LEWIS, Indianapolis, Ind.—A complete list of dramatic agents will be found in THE MIRROR DATE BOOK, which will be forwarded upon receipt of thirty cents to cover printing and mailing.

E. W. N., New York.—When Glad of It was produced at the Savoy on Dec. 28, 1904, Robert Warwick appeared in the role of the second chorus man. In the same drama John Barrymore had the small role of Corley and Grant Mitchell that of Walters. A notice of Mr. Warwick's career will be published in these columns shortly.

ROSSMORE SOCIAL CLUB—Rowden Hall's first engagement of prominence was as Drusus in Ben-Hur. Since his appearance in the General Lew Wallace drama Mr. Hall has been a member of the Cecil Spooner Stock company. Mr. Hall has been with the organization for three years. A portrait of Mr. Hall may be published later in THE MIRROR.

B. L. M., New York.—An appreciation of Mrs. Fiske, written by Frank C. Griffith, is published by the Neale Publishing Company, 31 East Seventeenth Street, New York. No exhaustive biography has been published, we believe. THE MIRROR is published by THE DRAMATIC MIRROR Company. A. E. Anson's career was outlined in the Letter Box columns in THE MIRROR of March 26, 1913.

G. C. BENEDICT, Savannah, Ga.—Fantana was produced at the Lyric on Jan. 14, 1905. The original cast: Commodore Everett, Hubert Wilke; Hawkins, Jefferson De Angelis; Lieutenant Warren, Frank Rushworth; Fred Everett, Douglas Fairbanks; Henri Pasdoit, George Beban; Hon. Kogara Hirataka, Philip Leigh; Marquis Kioto, Robert Broderick; Fanny Everett, Adele Ritchie; Jessie, Katie Barry; Elsie Sturtevant, Julia Sanderson; Mlle. Anita, Eleanor Browning. Space prevents a synopsis of the action of the piece.

MINNIE HUGHES, Columbia, Columbus, O.—Jane Grey has been very successful this season in The Conspiracy, with John Emerson, at the Garrick Theater. Personal questions cannot be answered. The principals of the original cast of The Concert, produced at the Belasco Theater on Oct. 4, 1910, follows: Gabor Arany, Leo Ditrichstein; Dr. Dallas, William Morris; McGinnis, John W. Cope; Helen Arany, Janet Beecher; Flora Dallas, Jane Grey; Flora Wharton, Alice Leal Pollock; Miss Merk, Catherine Proctor.

T. O. M., Cincinnati, O.—Ruth Chatterton was born in New York nineteen years ago. She served an apprenticeship with the Columbia Theater Stock company in Washington. The role of Polly in Merely Mary Ann was offered to her, and she was so successful that she remained for eighteen weeks. In 1910 and 1911 she played in Milwaukee and Worcester. Then followed a small role in Miss Patsy, an appearance as Isolde Brand in The Great Name, with Henry Kolker, and, early in 1912, the leading role with Henry Miller in The Rainbow. Since the notice you mention appeared in THE MIRROR, it must be true.

EDWARD VORNDRAN, Pittsburgh, Pa.—The cast of The Music Master, produced at the Belasco on Sept. 26, 1904, follows: Anton Von Barwig, David Warfield, Signor Tagliafico, W. G. Ricciardi; Mons. Louis Pinac, Louis P. Verande; Herr August Poone, Leon Kohlmar; Henry Stanton, Campbell Gollan; Andrew Cruger, William Boag; Beverly Cruger, J. C. Yates; Schwarz, Alfred Hudson; Ryan, Tony Bevan; Al Costello, Louis Hendricks; Danny, Master Richard Kessler; Mrs. Andrew Cruger, Isabel Waldron; Helen Stanton, Minnie Dupree; Miss Houston, Marie Bates; Jenny, Antoinette Walker; Octavia, Jane Cowl. Space prevents a synopsis of scenes.

LIKES "THE MIRROR"

Editor DRAMATIC MIRROR:

SIR.—Permit me to say that I would not let a week go by without purchasing THE DRAMATIC MIRROR. It is without doubt the best weekly of its kind published in the country.

EDGAR TRENT.
BROOKLYN, April 17.

Personal

FREEMAN.—The story of David Belasco's latest discovery, Helen Freeman, is arousing interest. Miss Freeman will have the leading role in a new play to be presented by Mr. Belasco within a few weeks. Miss Freeman appeared only once before a New York public—and then vanished. This appearance was in the leading role of Tainted Philanthropy, on that memorable occasion when Judge Holt ordered a double performance of that play and The Woman as final evi-

Gould and Marsden, Inc., N. Y.

HELEN FREEMAN.

dence of a legal case. The double performance aroused a lot of comment at the time, as it legally dispelled the charge, made by the author of Tainted Philanthropy, that The Woman was based upon his earlier play. But Miss Freeman's performance also attracted attention. Spectators wondered who she was—and wondered again when nothing more was heard of her. But back of the stages of the Belasco and Republic theaters, she has been a busy little worker. Mr. Belasco gave her the understudies of all the important roles in The Governor's Lady, and later assigned her to similar work with Years of Discretion and A Good Little Devil. Thus, in the course of a few months she has studied and privately acted, under his supervision, eleven different parts—ready to jump in and play any one of them at a minute's notice. Mr. Belasco is enthusiastic over his discovery. "The moment I met Miss Freeman," he says, "I knew I was in the presence of an unusual personality. She simply radiated that individual something which appeals to all, especially to women, and which we define loosely as magnetism or temperament. A few minutes' conversation was enough to demonstrate her rare qualities of mind, her innate culture, her quick understanding and sensitive response. Here was an unusual girl, who needed only instruction in the technical side of acting, followed by experience of playing many parts."

ZEPPILLI.—Alice Zeppilli, who is singing the role of O Mimosa San in the star revival of The Geisha at Weber and Fields's Forty-fourth Street theater, under the management of Arthur Hammerstein and the Messrs. Shubert, has determined to remain permanently on the light opera stage, following in the footsteps of her countrywoman, Emma Trentini. Madame Zeppilli was born in the south of Italy, of an old patrician Italian family. She made her first operatic success in Monte Carlo, singing with Caruso and Renaud, and bought a villa in that city, which she still considers her home. She then came to America and sang at the Manhattan Opera House, under the management of Oscar Hammerstein. During the present season she has been one of the leading artists in the Chicago Grand Opera company.

WILLIAMSON.—It is interesting to know that after fifteen years' retirement from acting James C. Williamson, the well-known actor-manager, made his reappearance in public on the stage of Her Majesty's Theater, Sydney, Australia, on Feb. 22, at a special testimonial performance, the Scott Appeal matinee, when many Australian celebrities responded to the noble cause. The entire occasion proved a memorable one, but the reappearance of James C. Williamson and his well-known rendition of Dion Boucicault's Kerry was an event in itself, especially coming, as it did, in the nature of a surprise.

GUARANTEED BOND FILED

$10,000 Prize Assured Winner of Play in Winthrop Ames Contest

The author, whoever he or she may be, of the winning play in Winthrop Ames's American play contest is now assured of the $10,000 prize. Edward Lyons, business-manager for the theatrical enterprises of Winthrop Ames, has filed a guarantee bond for $10,000 with the National Security Company.

This insures the winner in the contest, which ends Aug. 15. Officials of the surety company say that the bond is unusual.

The bond was made out to Adolph Klauber and Augustus Thomas as trustees for the unknown author of such a play. These two gentlemen, with Mr. Ames, form the committee of judges.

"THE GIRL ON THE FILM"

George Edwardes, the London musical-comedy impresario, has apparently scored another success with The Girl on the Film, now current at the Gaiety. The comedy is from the German of Rudolf Bernauer and Rudolf Schanzer. In the cast are Emmy Wehlen as the heroine, George Grossmith and Connie Ediss.

The piece, in addition to the usual beauty of mounting and merriness of music, has a plot, and an interesting one. It deals, too, with a "modern feature" which is popular with all classes—the moving picture. The German authors of the piece, and Mr. James T. Tanner after them, have taken as their material the film manufacture. Max Daly is a motion-picture author, actor, and producer, who is much admired by the ladies. Winifred, otherwise "Freddy," the daughter of General Fitzgibbon, of the War Office, is one of Max's admirers; and, in order to be near him, she dresses up as a boy, and succeeds in getting engaged to sustain the part of a little drummer in a film play, called Napoleon and the Miller's Daughter. But Signora Maria Gesticulata, a lovely Italian, has come over to play the miller's daughter. Max is much attracted by the signora; but, as he has no Italian and she no English, Freddy is obliged to act as interpreter; and she artfully contrives to so word a love letter from Max to the signora as to offend the Italian, who resigns her part in the film play and goes away much offended. So Freddy enacts the miller's daughter, Max—a delicate complication—still supposing her to be a boy. It is not until the film is shown at an Army League soirée that he discovers the truth. Then there is an underplot connected with the loves of Valentine Twiss, an old college friend of Max's, and Linda Clutterbuck, the secretary of the Vioscope Company, whose uncle's mill in Lincolnshire serves as the background for the great Napoleonic film. The comic misunderstandings which have actually resulted from the performance of film plays "in the open" being mistaken for reality have given the authors a hint for an amusing and effective ending to the second act, when the miller, Cornelius Clutterbuck, returns home suddenly, finds his garden full of men in military uniforms, and jumps to the conclusion that the German invasion has come at last. He leads the villagers in a charge on the invaders, who are furiously repulsed. In the end, of course, "Freddy" marries Max.

PLAYS AND PLAYERS

Gypsy Love closed its London run recently after 299 nights.

Charles Renn Kennedy, author of The Servant in the House, is seriously ill, but is thought to be in no immediate danger.

Emmy Wehlen has made a hit in the London production of the musical comedy The Girl on the Film, which is said to be quite all right and likely to have a run.

Charles Klein, the playwright, has shaken the dust of America off his feet and returned to his native land, to study "perspective" in London for an American play.

Wilson Mizner has been called in to write a new review for the London Opera House. He is expected to infuse humor and life into the work. As the revue was produced within a few days the American "humorist" had to pitch right in. But what has become of the English species; has it petered out?

Joseph Byron Totten, who has just completed negotiations for his dramatization of "The House of Bondage," to be produced in New York early in August, sails for London May 3, to confer with Reginald Wright Kaufman, the author of the book, for its London premiere. It is to be an aviation stunt, or, in other words, a flying trip, for Mr. Totten has to return almost immediately, because of other contracts which necessitate his being in town the last of May.

Adele Farrington, long the popular second woman of the Belasco Stock company in Los Angeles, has recruited to vaudeville. The fact that she is a pocket edition of Leslie Carter will aid her in her character of Zasa in Frances Nordstrom's sketch Turning on the Gas, which Miss Nordstrom wrote for her husband, Harry Gibbs. Miss Nordstrom has left the stage and will exercise her undoubted talent for dramatic writing

Broadway Favorites

A character role is by far the hardest and most difficult to fill, and the character actresses among the younger generation are few. For many seasons Helen Ware's portrayals of unusual characters created much interest in New York theatricals, and this Winter the work of Gladys Fairbanks as Jane in The Poor Little Rich Girl has been considered the most artistic characterization of the season.

Hall, N. Y.

GLADYS FAIRBANKS.

Gladys Fairbanks is one of the youngest actresses on the stage. She is a Canadian by birth, her father holding a position in Canada equivalent to that of Governor in the United States. Her family are one of the oldest historically and socially one of the most popular in Canada.

Miss Fairbanks made her debut in stock as ingenue in Milwaukee and other Western cities, where she became a tremendous favorite. Her Broadway debut was as Mrs. Eichorn in Mrs. Wiggs of the Cabbage Patch, and several times she played Mrs. Wiggs during the New York season. She next appeared at the Garden Theater with Clay Clement in The New Dominion, after which she made a tour with Max Figman to the Coast in The Substitute, The Man on the Box and The Old Curiosity Shop.

Miss Fairbanks has played a number of engagements with stock companies in Philadelphia, Boston, Cleveland and Washington, the longest being spent at Syracuse, where her popularity exceeds all character women. She is one of the most versatile actresses in her own line of work and has a national reputation in many of her parts. Many years of stock and Broadway experience, playing a long list of characters have given Miss Fairbanks a finish in her work that is the envy of the younger generation. From her first entrance to her exit every detail has a finish that marks the master hand.

In the old comedies Miss Fairbanks is particularly fascinating on account of the purity of the atmosphere surrounding her characters. The person represented seems to have stepped out of the book and on to the stage. As Frochard in The Two Orphans she gave a thorough and consistent portrayal.

Miss Fairbanks was seen as Mag Monahan and Mrs. Ramsey in In the Bishop's Carriage; as Mrs. Applebee in The Commuters; Nellie in The Regeneration, the role in which Helen Ware first won fame; Mrs. Mumpson in He Fell in Love With His Wife; Flora Wiggins in The College Widow; The Girl of the Golden West, and last season as Mrs. Fagin and Mrs. Hiram Watkins in The Greyhound at the Astor Theater.

CHAMBERLAIN BROWN.

John W. Rumsey, business manager of the Lyceum Theater, has to make good a wager to George Audie, treasurer of the theater, who became a proud father recently. The wager, that it would be a girl, was a box for The Ghost Breaker, and the party will occur on the day of the christening, when the little man will be named Warren Jarvis, the name of the title-role in the Dickey-Goddard melodrama played by H. B. Warner, who held the stakes of the wager.

Both Lillian Russell and Ethel Barrymore are announced soon to sail for Europe. The motives for their prospective sojourn abroad are understood to be identical though not preconcerted. The stork is said to play a prominent part in their plans.

FLAW IN FOREIGN COPYRIGHTS

Chicago Court, in Fining Alexander Byers $500, Releases Five Hundred English Plays

The notorious play broker, Alexander Byers, operating under the title of the Chicago Manuscript Company, has been convicted in Chicago of furnishing a pirated copy of Baby Mine to a stock manager in Vancouver, and fined $500.

There were fifteen federal indictments against Byers, but on his agreeing to turn over his books and papers to the government and assist it in trapping other play pirates, twelve of the indictments were dismissed, demurrers to two were sustained, and only the fifteenth was held against him. The government will use the information thus obtained in putting out of business a number of play pirates, who for years have been fattening on the illegal sale of theatrical pieces.

The charge to which Byers pleaded guilty was that on Aug. 26, 1910, he sold a copy of Baby Mine to M. Stillman, of Vancouver, B. C., assuring the latter that the sale gave him production rights. The play had been copyrighted previously by Margaret M. Selwyn, who retained all her rights and interests in the piece. She alone had the right to produce it. This case is the first to be tried under the amended copyright laws.

The court sustained a contention of the defendant that Mr. Alfred Sutro's play, A Builder of Bridges, was filed after the new copyright laws became effective in the United States, but before the reciprocal right was extended to foreigners by proclamation of the President. This decision is interpreted by attorneys for the defense to mean that the copyright in this country of all foreign plays filed between March 4, 1909, and July 1, 1909, is invalidated. It is estimated that five hundred plays were filed in that interim. These plays, it is now declared, are free for the use of any one under the terms of the decision.

Counsel for Mr. Byers attacked section 11 of the law on the ground that it gives unlimited time to unpublished works and limits the time on published works. The validity of this section was upheld by the Court, but a doubt was expressed. Congressional amendments to clarify this section are suggested.

TROUBLE OVER CRITICISM

Bartholomae and Richardson Sued for $100,000 Damages in Chicago

Mrs. Mary Holden, editor of a Chicago publication devoted to theatricals, *The Week's Events*, has sued Philip Bartholomae and Leander Richardson, owners of When Dreams Come True, now running at the Garrick Theater in the Windy City, for $100,000 damages..

The April 13 issue of the publication contained a criticism of the Bartholomae play. As a result of her criticism, Bartholomae and Richardson wrote letters to various hotel managers in the Loop and endeavored to stop the circulation of the paper.

"I regard the action of the defendants in writing letters to the hotel owners as a deliberate attempt to ruin my business," said Mrs. Holden.

Attorney Julius Kwasigroch, counsel for Mrs. Holden, has in his possession a letter written by Richardson to E. J. Stevens, manager of the Hotel La Salle. The letter contains a statement by Richardson that the Holden publication contained a "false and defamatory article" directed against the play, and he threatened to proceed against the hotel in an action for damages if its circulation was not stopped in the hotel.

NEW VAUDEVILLE AGENCY

A new vaudeville booking agency has been established in the Orpheum Theater, Chicago, by Jones, Linick and Schaefer, with Frank Q. Doyle in charge. According to the latter, artists will be dealt with direct, and the go-betweens will receive little favor, though legitimate agents will not be debarred. In an interview, Mr. Doyle is quoted:

"Everyone knows how I stand on the artists' representative proposition. Everyone knows that I regard nine-tenths of the so-called agents as interlopers. The special agents, who are all that the term 'agent' means, have never been criticised adversely by me.

"I am always willing to do business with the legitimate representative of acts or the owner of attractions. A so-styled agent, who has no authority to sign contracts or who fails to deliver when once the contracts have been executed, has no place in vaudeville, in my judgment. I shall certainly not encourage such intruders. The new agency will take acts from all sources on legitimate business basis."

MUNICIPAL OPEN-AIR OPERA

New York will have grand opera in its play centers if the plans under preparation by the Supervisor of Recreation, William J. Lee, are approved by Mayor Gaynor and Park Commissioner Stover, and the month of June should witness the first municipal opera in the metropolis. The performances will be in the six Manhattan recreation centers.

The bureau believes some of the world-famous grand-opera singers will volunteer their services on special occasions. It has not been decided whether a small admission will be charged or the operas given free if the scheme goes through.

ACTORS VICTIMS OF HOTEL FIRE

The fire which destroyed the Julien Hotel at Dubuque, Iowa, on April 7, devoured all the belongings of Milton and Dolly Nobles except the few clothes they managed to throw on. Mr. Nobles was fully dressed, but Mrs. Nobles got no further than a coat and a scarf for her head. Valuable jewels and personal effects, representing the collection of years, were consumed. The Rexos were completely wiped out, not saving even a pocket handkerchief.

CHARGE MANAGER WITH INSULT

C. W. Ross, manager of the Empress Theater, at Kalamazoo, Mich., was charged by the performers playing at his house, recently, with grossly insulting a lady performer on the bill. He decoyed her, it is alleged, into his private office by a ruse in the shape of a special-delivery letter, which required her signature, he told her. This letter had not passed through the mails, and it was turned over to the post-office officials, as a punishment well deserved by Mr. Ross.

WESTERN CABARET CIRCUIT

To Be Operated on the Lines of Vaudeville Booking Concerns

From Kansas City comes the news that a cabaret circuit of performers in cafes and restaurants, including Kansas City, Minneapolis, St. Paul, Chicago, Denver, St. Louis, Omaha, and possibly St. Joseph and Des Moines, is being organized by F. W. Leonard, manager of the Sexton Hotel and the Pennant Cafe. He recently returned from Chicago and Minneapolis, where the idea has been taken up by cafe managers. The circuit, if organized as planned, will book performers exactly as is now done by the vaudeville agents' associations, and each act will play two or three weeks in a city. The headquarters will be either in Chicago or Kansas City.

Similar circuits have been inaugurated on the Pacific Coast with much success. A cabaret road show with six performers has been organized in Minneapolis.

"MY LITTLE FRIEND" NEXT

Rehearsals began last Monday for My Little Friend, a comic opera by Oscar Strauss, composer of The Chocolate Soldier, which will be produced by Fred C. Whitney at the New Amsterdam Theater, following the run of Oh! Oh! Delphine, which is drawing to a close. The operetta was tried out on tour early in the season and temporarily withdrawn. It is understood that Lina Abarbanell, who has retired from the cast of The Geisha, will sing the leading part.

ENGLISH OPERA AT CENTURY

It is understood that the operatic season at the Century Theater will not be allowed to interfere with the Metropolitan Opera House, but that opera at the Century will be sung in English under the management of the Aborns while the regular opera season is in swing at the Metropolitan. The English opera season will continue from November till April, but will be presented by an organization distinct from any connected with the Metropolitan, though in harmony with its management.

STRAND THEATER DELAYED

Building operations on the new Strand Theater, corner Forty-seventh Street and Broadway, have been suspended. Two reasons are assigned for the delay. One is that the Board of Arbitration in the Building Department requires certain conditions to be settled; the other that the estimated construction cost of $650,000 is exceeded by $200,000.

MACRAE TO BE STARRED

Bruce MacRae, now playing in Years of Discretion, will next season be starred in a comedy by Edgar Selwyn, under the management of Cohan and Harris. The other principal parts will be played by Virginia Pearson and the author.

PASSING OF CHICAGO OPERA HOUSE

The curtain will rise and fall for the last time in the Chicago Opera House on the night of May 1, and with it will pass one of Chicago's favorite temples of amusement that has helped make life there more enjoyable. Helen Ware, in The Escape, will have the honor of speaking the last time within the walls of the big theater.

The Chicago Opera House began its career August 18, 1885, with Thomas Keene in Hamlet. Hoyt's A Rag Baby, followed soon.

Among the engagements which made history at the Chicago Opera House was the premiere of Robin Hood. Among its memorable runs were Ali Baba, 269 times; Sinbad, 526 times; Crystal Slipper, 400 and 458 times; Arabian Nights, 402 times; Bluebeard, Jr., 451 times. During its career as Chicago's leading vaudeville house and during its varied policies, from farce to Shakespearean tragedy, its stage has been graced by nearly every player of note in every branch of entertainment for three decades.

Here Mary Anderson was last seen in Chicago; here Madame Janauschek was first revealed; here Dan Daly first sang "The Cat Came Back"; here Chicago last listened to the golden voice of "Billy" Scanlan; here Weber and Fields first pushed one another in vaudeville. The first electric lights ever used on a stage in Chicago were employed here.

CLAIMS PLAGIARISM

Mrs. A. B. Armstrong Files Bill of Complaint in Federal Court Against Liebler Company

Mrs. A. B. Armstrong, of Minneapolis, has come to this city to institute suit against the Liebler Company for infringement, claiming that many of the scenes and incidents of Joseph and His Brethren are copies of similar scenes and incidents of a play of her own which she submitted to the Liebler Company before Mr. Parker's play was produced, as noted in these columns some time ago. A bill of complaint has been filed in a Federal court of this city, it is reported, by Mrs. Armstrong's attorney. The bill of complaint cites 124 instances of significant resemblances between the two plays. The case will, it is said, shortly be brought to trial.

The Liebler Company state that Mr. Parker's play was written long before Mrs. Armstrong submitted her play, and that plagiarism would have been impossible even if it had been desirable. The similarity of incidents is explained by the fact that both authors drew upon the common historical source of the Bible.

LECTURE BY F. H. SARGENT

On "The Greek Theater," to Members of the American Academy

The Society of The Alumni of the Academy of Dramatic Arts announces the first in a series of addresses upon the History of Stage Art, to be given by Mr. Franklin H. Sargent, president of the Academy, on Sunday afternoon, April 27, 1913, at half past three o'clock, at Studio Hall, 64 East Thirty-fourth Street, adjoining the Vanderbilt Hotel. Mr. Sargent's subject will be "The Greek Theater," and pictures taken by him will be shown, and there will be appropriate music. Members of the society and their friends are cordially invited to attend.

IN MEMORIAM

Alice Osborne Bostwick, wife of Perley Bostwick, died at her home in Squantum, Mass., April 14, at the age of fifty-one. She was born in Cambridge, Mass., and chose a stage career early in life. She was a member of the Bijou Opera company, in which Henry E. Dixey became famous. Later on she appeared in 1492 and in The Brownies. Besides her husband she is survived by one daughter, Phyllis Bostwick, and four sisters, Mrs. Helen McIlowan, Mrs. Louise Osborne Holt of Squantum, Mrs. Alexander Black, Fitchburg, and Mrs. James Small of Worcester.

William Scott, professionally known as Bennett W. Frosa, of the Frosa Trio, died April 23, at his home in Minneapolis, Minn., of tuberculosis. He was buried on the 25th, attended by a large number of professional people.

L. Bessie Ashbaugh, whose stage name was Bessie Dunn, died at the home of her father in East Liverpool, Ohio, March 24, after a long illness. Miss Dunn's early stage work was in Augustin Daly's company. She was also with Viola Allen in the original production of The Christian.

George W. Clarke, owner of Newell Park, died at his Winter home in Los Angeles, Cal., on March 20.

William H. Rankin, editor of the New York *Chopper*, died of an attack of acute indigestion March 29, in Brooklyn, on a Flatbush Avenue car. His body was taken to the Flatbush police station, where it was later identified by Harold E. Rankin, his son. Mr. Rankin was sixty-four years old and lived at 2503 Clarendon Road. He was born in Greencastle, Pa., but when a child moved with his parents to Brooklyn. There he entered newspaper work, his first position being as a reporter on the Brooklyn *Eagle*. Later he joined the staff of *The World*. He was an authority on sporting matters. A widow and three sons survive him.

William F. O'Sullivan, known on the stage as William F. Sully, a member of the vaudeville team of Sully and Hussey, died in Monticello, N. Y., on April 13.

Clifford Leigh, a light comedian, well known on both the American and the English stage, died of pleuro-pneumonia April 13, at St. Vincent's Hospital. He was about forty-five years old and came here from England about fifteen years ago. He appeared in Shakespearean comedy roles and supported Stuart Robson and Florence Roberts. His recent appearances were in The Lion and the Mouse and An Aztec Romance.

Heinrich Schuecker, forty-three years old, harpist of the Boston Symphony Orchestra, was taken suddenly ill during a concert in which he was participating on April 17 in Boston, and died from heart failure an hour after being removed to his apartments.

Clara Palmer replaces Georgia Caine in The Geisha within a fortnight.

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CHANGES IN PHILADELPHIA

Chestnut Street Theater May Become Vaudeville House Under Marcus Loew

It is said that Marcus Loew has acquired control of the Chestnut Street Theater, Philadelphia, and will immediately turn it into a vaudeville house. J. Fred Zimmerman, president of the company operating the theater, will not definitely confirm this report. He was recently offered $1,000,000 for his interest in the Liberty, Keystone, and Fairmount vaudeville theaters, it is averred.

Mr. Zimmerman declined the offer, it is said, because he would make no deal without the consent of M. W. Taylor, who manages these houses. The United Booking Offices has made several attempts to get control of his Philadelphia vaudeville houses.

The Adelphi may also enter the vaudeville field, it is rumored. Another reported change in the theatrical situation here is the passing of the Walnut into the popular-price lists, giving the productions of the class now appearing at the Grand Opera House, which will be managed as a vaudeville house at the close of the present season.

The Chestnut Street Opera House is owned by the University of Pennsylvania, and is said to produce an annual rental of $55,000. Colonel Bennett willed it to the institution. It was built in 1870 on the site of the original Academy of Fine Arts, and was known as Fox's American Theater. More than twenty years ago it was leased by the Nixon-Zimmerman interests.

Seven years ago "advanced vaudeville" was given there, Elsie Janis receiving a record-breaking salary of $3,000.

UNDER THE KNIFE

Teddy Gerard, Co-Respondent in Thomas Divorce Suit, Seriously Ill in Russia

News comes from St. Petersburg that Theodora Gerard, who became a celebrity on the stages of European capitals, after a meteoric career as a chorus girl on Broadway, is seriously ill in the Russian capital. She underwent an operation, and, according to letters received here, is in a critical condition.

Miss Gerard is the wife of Joseph Raymond, the theatrical agent, and was latterly named as co-respondent in the divorce suit instituted by Mrs. Linda Lee Thomas against her husband, Edward R. Thomas, the ex-banker.

Mr. Raymond and Miss Gerard (then Teresa Cabre) were married in Newark, N. J., on March 12, 1908. They were immediately separated by her parents. Subsequently she caused the arrest of George Bronson Howard on the charge of retaining a ring valued at $750. The case was dropped. Miss Gerard was then playing in the Havana company at the Casino.

She then went to Reno for a short stay, and when next heard from she created a furore as a vampire dancer in Paris, besides turning the head of a Russian grand duke, whom she entranced, with her dancing, and who induced her to sign contracts for St. Petersburg, where he is said to have lavished presents upon her.

After a brief stay in Russia she went to London, and then again to Paris, where she was when Mrs. Thomas filed her suit for divorce.

A year ago she returned to this country in expectation of appearing under Florenz Ziegfeld's management, but failed to reach an agreement with him. She had brought with her 200 gowns.

Raymond's suit for divorce, filed some time ago, was not pressed for trial.

WHERE IS FREDERICK ROBINSON?

Information is desired concerning Frederick Robinson, once leading man of the old Globe Theater, Boston. Can anyone tell me whether he is still living? If he is not, what was the date of his death?

FORREST IZARD.

201 *Columbus Ave., Boston, Mass., April* 18.

EDWARD LYNCH.
Manager King-Lynch Players at Manchester, N. H.

MRS. CAZAURAN KILLED

Aged Widow of Dead Playwright Struck by an Automobile

Mrs. Augustus B. Cazauran, widow of the well-known writer and adapter of plays of a generation ago, met her death while endeavoring to cross the street at Broadway and Eighty-ninth Street, this city, April 17, from being hit by an automobile. A car and truck had obscured the automobile and the victim never realized its oncoming. Witnesses declare the chauffeur, George E. Harry, of No. 230 West 100th Street, blameless.

Mrs. Cazauran, who lived alone at the Clare Arms apartment on upper Broadway, was sixty years old and was a teacher of languages. The accident which caused her death occurred just after she had finished giving a lesson in French to a pupil. Besides teaching she also made translations from foreign languages into English.

Mrs. Casauran is survived by two sisters, Mrs. Calvin Hunter, of No. 540 West 165th Street, and Mrs. William B. Weil, of No. 542 West 124th Street, and three brothers, Harry Levian, an actor; Max Levian, a piano salesman, and Rudolph Levian, a merchant, of Cleveland, Ohio.

TRY TO RESTRAIN COLUMBIA COMPANY

Suit seeking to enjoin the Columbia Amusement Company of New York from diverting burlesque shows under its management from the Gayety to the Standard Theater, St. Louis, was filed April 15 in the Circuit Court of St. Louis by Lester M. Crawford, Orlin T. Crawford, and A. Roy Crawford. Charles L. Walters and Henry Clark, respectively manager and ticket seller at the Gayety, are named as co-defendants.

The Crawfords allege the Columbia Amusement Company leased the Gayety Theater from the Amusement Syndicate Company of Kansas for ten years, and the Columbia Amusement Company and the Crawfords made a co-partnership agreement to run the theater. It is alleged the Columbia Amusement Company agreed to book its regular wheel of burlesque companies at the Gayety, and that the Columbia Amusement Company now threatens to break its agreement.

SUES THE LAMBS CLUB

On next Friday, April 25, Benjamin Hick, by his counsel, Charles Potter Rogers, will appear before the Supreme Court, Special Term, Part 1, to apply for a writ of mandamus directing the Lambs' Club to restore him to his privileges as a non-resident member. Hick is a special representative of the American Woolen Company, and claims that without his knowledge a new by-law was adopted by which he was legislated out of his membership. This by-law extends the zone of eligibility for non-resident members from thirty to forty miles from New York, and obliges all so affected to be voted on a second time if they desire to retain their membership in the Lambs.

PREMIERE IN KANSAS CITY

The Gray Hawk, a play in four acts, and dealing basically with graft conditions in present-day municipalities, was given its premiere at the Grand Theater, Kansas City, Sunday, April 20. Edward E. Rose, author-producer, among whose successful dramatizations have been The Prisoner of Zenda, The Adventures of Lady Ursula, David Harum, The Spenders, and a host of others, wrote the play and personally directed its presentation. Albert Phillips, Lelia Shaw, and the company at the Grand in The Great Divide composed the cast of The Gray Hawk.

COLLIER ACCUSED OF PIRACY

Albert G. Kenyon, author of Cupid, M. D., a playlet which was produced at the Majestic Theater in 1908, began an action in the Supreme Court, on April 4, for an injunction to prevent William Collier, William H. Post and Lew Fields from further producing the play Never Say Die, in which Mr. Collier has been appearing several months. It is alleged the latter play was plagiarized from Cupid, M. D.

The complaint says Mr. Kenyon, in 1908, gave to Mr. Collier a copy of Cupid, M. D., with a view to having him take the leading role. Collier and Post appear as the authors of Never Say Die.

WALLER OFF FOR LONDON

Lewis Waller, the English actor-manager, sailed April 18 for London with members of his repertoire company.

"It is perfectly evident that New York, generally speaking, does not want good plays or even good comedies," said Mr. Waller. "What New York wants is light musical comedy or sensational melodrama to take the place of moving pictures. If they don't get either of these they will take the movies. New Yorkers have very light taste."

DAVE LEWIS CLOSES

Rowland and Clifford, who starred Dave Lewis in the musical farce, Don't Lie to Your Wife, closed the season at the National Theater, Chicago, week ending April 19. The attraction has enjoyed a successful season and Mr. Lewis, inasmuch as the show will not tour the Stair and Havlin Circuit next season, contemplates presenting a tabloid version, commencing April 27. A few additional musical numbers will be interpolated. Dave Lewis will not be in the cast nor will Rowland and Clifford be associated in the venture.

MERGED BURLESQUE WHEEL

New Policies to Be Settled, Routes Arranged, and Franchises Distributed

The new organization of the burlesque managers has resulted in a complete revision of the old scheme of succession, so that instead of the whole wheel being put six weeks forward, henceforth, the shows will continue on in the same relative positions year after year; but each show will play a regular season of only thirty-nine weeks, leaving five theaters of the circuit out of the programme.

At the beginning of the ensuing season the shows will proceed from the exact point reached at the close of the regular season. This will enable each show to open in all the towns in a stated cycle of years.

Meantime negotiations are progressing between the dissatisfied burlesque managers outside of the merger, and the Central Circuit of stock burlesque houses in the Middle West and the general manager of that circuit Hugh Schutt has been here in conference with the malcontents on several occasions. The franchises allotted to Western wheel men by the Columbia Amusement Company have been apportioned. Harry Marten seems to be the only old-line burlesque manager left on the outside of the breastworks.

This is the plan of distribution of franchises: James J. Butler, two; Herman Fehr, two; Miner Estate, two; Campbell and Drew, one; George W. Rife, one; William Fennessy, one, and James Whallen, one.

James H. Curtain is in line as manager of one of the Brooklyn burlesque houses and T. W. Dinkins will share in a franchise with Campbell and Drew. I. Herk and "Bill" Fennessy will handle the Fehr franchises, and Jacobs and Lowrie the Butler interests, while Barney Gerard and Henry Dixon are to administer the Miner franchises. William B. Watson, while managing his Paterson theater, is to be interested in the Rife franchises.

The routes for next season will be laid out at the regular meeting of the Columbia directors, who will hold their meeting the first Friday in June.

BRADY SUES ERLANGER

Claims Half Interest in Lease Sold for $250,000 —Received Only $10,846

William A. Brady brought suit on April 12, before Supreme Court Justice Giegerich, of New York, asking an accounting from Abraham L. Erlanger of the profits realized from a lease of the Auditorium Theater in Chicago.

The lease dates back to 1907 and was transferred on Jan. 1, 1910, to the United Booking Offices of America.

Brady says Erlanger got $115,000 for it, but accounted on the basis of $30,000, although he disposed of the whole business for $250,000, without making an accounting to him as partner, and that he himself was opposed to the sale.

Counsel for Brady sought to show on the second day of the trial, through the cross-examination of Mortimer Fishel, attorney for Klaw and Erlanger, that the firm owns many theatrical corporations, but the lawyer said that the firm is merely financially interested in a number.

Justice Giegerich will not decide the case until after briefs have been submitted.

MEMORY WREATHS INTO SEA

When the Cunard Liner *Mauretania*, on the morning of April 14, the first anniversary of the dire *Titanic* disaster, reached the latitude where the big ship went to the bottom, Benno Neuberger dropped two large wreaths over the rail in memory of Henry B. Harris, the theatrical manager. One of the wreaths was from his widow, the other was the gift of the Hebrew Infant Asylum, of which Mr. Harris was a director.

As the ship approached the spot near which the *Titanic* sank she slowed down and Mr. Neuberger consigned the tokens of tribute to the water amid bowed heads, after which the liner resumed its speed. Mr. Neuberger is a New York business man, president of the asylum and close friend of the Harris family.

EMMA CARUS HAS BROKER ARRESTED

At the instance of Emma Carus, the actress, W. Lewis Stevens, head of the defunct Stock Exchange firm of W. L. Stevens and Company, was arrested in this city on April 18 by Sheriff Harburger. Emma Carus Everall obtained judgment in a suit against the brokerage firm for selling 100 shares of Steel common without her authority. Stevens, who is a son of Colonel E. A. Stevens, of Stevens Point, Hoboken, gave a bond for twice the amount of the judgment and was released.

MME. VON NEUENDORFF GETS $3,000

The result of the testimonial benefit tendered Frau Georgine von Neuendorff, which took place at the Casino on Sunday night, April 20, must be very gratifying to the host of friends of the stricken actress, who completely filled the large auditorium. A very entertaining programme, under direction of Gustav Amberg, was presented by eminent artists drawn from New York's best sources. About $3,000 was realised. The theater was contributed by the Shuberts.

Sanford.

C. B. DAFFIN,
Manager Capital City Theater, Tallahassee, Tenn.

The above is a picture of C. B. Daffin, manager of the New Capital City Theater, Tallahassee, Fla. This is the largest and best equipped house in the State, and Mr. Daffin has popularized his theater by his successful and up-to-date management of the house.

BUCKSTONE AT BELLEVUE

Sorrow at Loss of Wife Causes Mental Depression

Rowland Buckstone, recently returned to this city from a tour with Sothern and Marlowe, was taken from the Players' Club, Gramercy Park, to the psychopathic ward at Bellevue Hospital, on the night of April 17, suffering from mental depression. His attending physician, Dr. Allen Carpenter, accompanied him to the hospital in a taxicab.

Mr. Buckstone was stricken first in January last, while appearing in St. Louis with the Sothern-Marlowe troupe. About two months ago his wife died, and this affected him deeply and for a time he was dangerously ill in St. John's Hospital in that city.

On his return to New York his friends at the Players noticed a profound change in Mr. Buckstone. His strange actions made them anxious and it was decided at last to call in a physician.

NO DIVORCE FOR FLORENCE HOLBROOK

For the second time Mrs. Florence Holbrook Lean has failed to obtain a divorce from her husband, Cecil Lean. Her complaint was dismissed by Justice Giegerich, of New York, on motion of Mrs. Lean's counsel, Henry J. Goldsmith, who said that he had been unable to produce witnesses to support the charges against the defendant. The Leans were married in December, 1902.

IDA MULLE MAKES A HIT

Ida Mülle made a big hit at the Professional Women's Club benefit, given at the Shubert Theater, Boston, recently. She appeared first as a coon in a song, "All That Nigger Could Do Was Sneeze," then changed to a German. The change was made so quickly that she has been inundated with letters asking how it was done.

PLAY NOTES

Reginald Barlow has closed with The Yellow Jacket and is making plans for the forthcoming season.

Mr. and Mrs. Fred C. House have returned from Des Moines, where Mr. House has been playing for the past season with the Princess Stock company.

Thomas Meighan, who has been enacting the leading juvenile role with David Warfield in The Return of Peter Grimm, will, at the conclusion of Mr. Warfield's tour, join his wife, Frances Ring, in Los Angeles, where they will appear together in several new plays that Oliver Morosco will produce at the Burbank.

Edwin T. Emery, whose excellent work in producing the all-star Geisha revival for the Hammerstein-Shubert forces, has been so favorably commented upon, has but recently established himself in New York, though for several years he has been a producer and actor-manager of note in California, where his experience has covered every angle of the dramatic and musical field.

Tom Waters is organizing a Summer vaudeville road show and will play a ten weeks' tour of the White Mountains and coast of Maine and Nova Scotia. There will be six well-known vaudeville acts, a lady orchestra, and two special films. The show will be managed by Thomas R. Condran, opening June 12.

Ethel Browning, who has been studying for the past year under Arthur Laurason, made her debut as a singer at the Illinois Theater, Chicago, during the run of the Seventh Chord and scored strongly in the role, which was originally written for her.

UP TO DATE NEWS OF THE STOCK COMPANIES

IN AND AROUND NEW YORK

The production of A Butterfly on the Wheel at the Harlem Opera House last week introduced Florence Malone as leading woman. Miss Malone suggests Priscilla Knowles in appearance, and no doubt with more stock experience she will prove as popular as Miss Knowles, for her mannerisms are most suggestive of New York's favorite stock leading woman. Lowell Sherman dressed the role of the lover with taste and gave a finished, intelligent performance. Malta Oatman as a French maid; Ione McGrane as an ingenue heavy, and Roy Gordon as the husband helped to make the week an interesting event. A word of praise is due J. Malcolm Dunn, who played an Englishman delightfully. The Melting Pot this week.

The Gotham presented The Confession to Brooklyn patrons last week, with Mae Desmond, Frank Fielder, James Kyrle McCurdy, Daniel Lawlor, and Kate Woods Fiske at their best. Alfred Swenson is greatly missed. Mr. Swenson gave careful, painstaking performances. Victor Browne has replaced him.

Mabel Montgomery as Bettina in The Master of the House, at the Crescent, Brooklyn, last week, gave her usual excellent performance. Miss Montgomery has the ability to carry any production.

As The Talker, Robert P. Gleckler was a treat for the Greenpoint audiences last week. Mr. Gleckler ranks high among stock's leading men. His support was adequate.

THE KING-LYNCH PLAYERS

Mr. Edward D. Lynch, leading man and manager of the King-Lynch Players, now in their thirtieth week at Manchester, N. H., at the Park Theater, denies rumors that are being circulated regarding a supposed disruption in the internal organization of the company. Mr. Lynch declares that these rumors have been started by persons who have been trying to secure the theater to put in their own stock company. Failing in this, they have attempted to ruin the reputation and business of the King-Lynch Players. The company has been playing to canacity during the entire season, presenting the highest class royalty plays obtainable. At the close of the present season the theater will be thoroughly renovated, new seats will be placed on the main floor, and Mr. Lynch will return at the head of his own company early in the Fall.

NEW STOCK CO. IN SPRINGFIELD, MASS.

Manager Dillenbeck of the new Broadway Theater, Springfield, Mass., soon to open as a stock house, has completed his roster of players, which, it is easy to see, promise well for the new playhouse. They are Walter Clarke Bellows, director; George Soule Spencer, leading man; Louise Randolph, leading woman; William B. Randall, leading "heavies"; Teresa Dale, leading "heavies"; Harmon B. MacGregor, juvenile; Emsy Alton, ingenue; Robert W. Smiley, comedian; Matilde Deshon, characters; Philip D. Quin, character juvenile; Henry J. Buchanan, general business; Agnes Dorntee, Walter Gale, Lora Mayhew, George G. Roberts, stage-manager.

DOUCET TO BRIDGEPORT

Paul Doucet, who will shortly begin a Summer season with the Poli Stock company at Bridgeport, has been having the time of his life during a visit to his old friends and admirers at Pittsfield, where he was the leading man of the first stock company. He was the guest of Mr. Stanley Barnes, of the Park Club, and both stock companies at the Empire and Colonial entertained him during his stay in Pittsfield and made his vacation most pleasurable. He joins the Poli Players May 5 and hopes to heighten the good impression he created in Bridgeport by his work in The Confession.

KEITH'S NEW STOCK

At Keith's, Toledo, the Keith stock inaugurated their second season on Monday last with Bernstein's Samson. James Durkin is the leading man and Fay Bainter the leading woman. Elsie Scott, one of the best emotional leads in the country, and George Fauer, identified as director of the best Broadway productions, are prominent, while Royal Tracy, recently with Alice Fischer, and Harold Hendee, a promising juvenile with Florence Coventry, complete the roster.

"POMANDER WALK" AT NORTHAMPTON

The Northampton, Mass., Players presented Pomander Walk last week to large houses. Charles Balsar and Leah Winslow were adequate, while Karra Kenwyn, Cyril Raymond, Ralph Kline, Robert Homans, Will H. Pringle, Martha Mayo, and Alice Donovan deserve mention. Girls this week.

CHRISTINE NORMAN WITH MOROSCO

Christine Norman, now with Laurette Taylor in Peg o' My Heart, has been added to Oliver Morosco's stock season for Los Angeles. It is probable that Miss Norman will appear in Los Angeles in Douglas J. Wood's play, The Drone, in which she scored a hit for one performance last season.

MALLEY-DENISON NOTES

The Malley-Denison company opened in Newport last week to capacity houses in Alias Jimmy Valentine, Blanche Shirley was the Rose Lane and Stanley Wood gave an excellent portrayal of Doyle. Gerald Harcourt played Jimmy, and Jack Chandler, Sadie Atwood, and Florence Nelson were good. The Lion and the Mouse this week, with The Spendthrift to follow, which sees the debut of James Crane as leading man.

Girls was the last week's bill at Fall River, with Gus Forbes and Carolyn Elberts.

Get-Rich-Quick Wallingford is the Troy offering this week, with Carl Anthony as Wallingford and Lois Howell as Fanny.

Ethel Grey Terry, Hallet Thompson, and the Schenectady Stock are seen in The Man on the Box this week.

MARY YOUNG CLOSES

Mary Young has closed her four years and a half season Saturday. During that time she has played more than 200 parts. Each character she has acted twelve times a week, and with over 2,600 performances in a variety of characters such as Lucile in The Circus Girl, Madame X, Rosalind, Ophelia, and Mary in Forty-Five Minutes from Broadway. Miss Young starts for a European trip this month and will motor through Ireland, England, Scotland, Wales, and France. She sails from New York on the *Oermania* May 10 and will spend a short visit in Berlin. Next season Miss Young will be seen in New York in Believe Me, Xantippe.

Willis and Waltman, Spokane.

JUSTINA WAYNE,
Popular Stock Leading Woman, Now Resting.

NEW WILKES-BARRE STOCK

The new Majestic stock at Wilkes-Barre, Pa., opened Monday, April 13, in The Lion and the Mouse, with Warda Howard and Rodger Parker in the leads. Thomas H. Krueger, Marie Louise Benton, Mildred Hyland, Alma Viva, Harry Huguenot, William Blake, and James Muller have the leads.

BURNS STOCK OPENS IN JUNE

The Burns stock at Colorado Springs will open June 9 with Pierre of the Plains as the opening bill. Malcolm Duncan will be leading man and Jane Morgan the leading woman. Katherine Perry will play heavies and Walter P. Richardson will be the director.

THE DRAMA IN LOWELL

The Lonergan Players, with Irene Timmons, have left Lowell, but Kendal Weston and the Drama Players remain, playing to large receipts. The Second Mrs. Tanqueray last week gave Bertha Mae Mann ample opportunity to display her gifted talents. J. Anthony Smythe, Isaac Dillon, Gertrude Maitland, and Alpha Byers gave satisfactory performances. Grace Young and her players at the Merrimac presented The Nightingale last week, with favorable reports. Miss Young and Gertrude Eddington are the best gowned women Lowell has seen in stock.

A STOCK RECORD

Charles D. Ayres, whose popularity as a Coast leading man has been extensively heralded before coming to Vancouver, played two seasons in Tacoma, two in Portland, Ore., one in San Jose, Cal., three on the road through Canada, and four years at Vancouver. Isabelle Fletcher, the leading woman, has also been at Vancouver four seasons, and is claimed to be the Coast's biggest favorite. Four years' steady work in stock is something Mr. Ayres and Miss Fletcher hold a record on.

"SISTER BEATRICE" IN STOCK

The Teck Theater, Buffalo, opened Monday a Summer stock season with Sister Beatrice. Norah Lamison, whose success with E. H. Sothern in Shakespearean leads has been praised, and who is an actress of great ability, will be seen with the players. Julius McVicker is the leading man and Cecil Yapp the character lead. Dallas Anderson, Le Roy Clemens, J. B. Dunn, Graydon Fox, Alice Weeks, Elsa Frederic, and Roland Rushton complete the roster.

GUY D'ENNERY'S SUCCESS

In Alias Jimmy Valentine, the opening bill of the Albee Stock, Guy D'Ennery won the admiration of Providence audiences from the start, and in The Dawn of a Tomorrow he again scored. Lynn Overman is one of the cleverest actors on the stage, and Ralph Remley's work is praiseworthy. Frances Neilson as Glad was given her full opportunity. Others are Richard Pitman, Lora Rogers, Helen Reimer, Berton Churchill, Joseph Totten, and Elinor McEwen.

THEATER NEWS FROM GRAND RAPIDS

The Mary Servoss Stock opened last week at Grand Rapids with The New York Idea. Because of a previous contract Hugh Dillman was unable to open as leading man, therefore Frank Patton will fill the position for three weeks. Philip Leigh's success in Grand Rapids equals his New York popularity, and Robert Middleman is a popular and worthy support for Miss Servoss.

STOCK AT BUSHWICK

B. F. Keith will run a Summer stock at his Bushwick Theatre in Brooklyn and has selected Robert Gleckler and Mabel Montgomery to head the new company. Caroline Locke will play heavies.

LANDO COMPANY OPENS

Among the opening bills of the Albert Lando Stock at Worcester, Mass., are The Only Son, Seven Sisters, The Silver Girl, and The Rejuvenation of Aunt Mary, secured through the John W. Rumsey Play Company.

"THE ONLY SON" POPULAR

The Only Son, released to Stock through the John W. Rumsey Company, is proving very popular. Elevating a Husband has just been released through the same company.

STOCK NOTES

Elizabeth Hunt, the popular stock player, now at Holyoke, has completed a series of books that are now on the market. Miss Hunt has written a play that will shortly be given a hearing and has proved as capable as a writer as an actress.

Rogers Barker, whose season in Kindling was terminated because of the flood, opened at the Broad at Trenton last week in The Lion and the Mouse, substituting for Theodore Gamble, who was suddenly stricken with pneumonia.

At Spokane The Thief was a recent bill, with Justina Wayne in the lead, and she carried it admirably. Frank Darien as Fernand was convincing, while Ruth Lechler, an artist of rare talents, gave to her part conviction and force.

In Cleveland, popular Arling Alcine still holds his own at the Cleveland and in The Girl in the Taxi proved his versatility. Margaret Neville was fascinating and Frank E. Dea in the Morgan Coman role deserves a line. At the Prospect Leonard Ide and Helen Hamilton were seen in Sis Hopkins.

The Coleman Players, with William Jeffrey at Rochester, presented Because She Loved Him So recently. Mr. Jeffrey has become a tremendous favorite and Susanna Jackson, Aubrey Beattie, Clara Coleman, and William Erille give him support.

At Syracuse the Wieting Players opened to good business. Harrison Ford as Bennett in The Man of the Hour has a good appearance and became popular from the start. Hugh Reticker, Forest Orr, and Carlotta Dotl were pleasing.

Jack Barnes, the popular New York juvenile man, who was last seen in The Nigger and The Great John Ganton, is playing with the Princess Stock in Des Moines and as Tom Bennet in Forty-five Minutes from Broadway, recently gave a clever performance. Robert Hyman, Carrie Thatcher, George Barbier, Fred C. Howe, and Anne Bronough are popular favorites. Get-Rich-Quick Wallingford last week.

The reopening of Poli's at Springfield on Monday, April 13, with Carl J. Brickert featured, in Get-Rich-Quick Wallingford, proved one of the biggest occasions in Springfield's history. Mr. Brickert as a leading man is one of the best. Ethel Clifton, G. Swayne Gordon, Rita Davis, Brandon Evans, Joseph Garry, and William Raymond were in the opening bill.

Last week's performance of The Lily at the Warburton, Yonkers, was marked by the return of Edna Earle Andrews to the cast as Odette. Edna Archer Crawford, whose work all Winter has been appreciated, is by far the best leading woman ever in Yonkers, and there have been many. Eugene Fraser, Claude Payton, and Edward Farrell were well cast.

The roster of the new Empire Stock, which opened at Pittsfield, Mass., on Monday, numbers Harold Claremont, Joseph Granby, Lynn Osborn, Eugene Ordway, Arnold Eadie, Joseph Mott, Carol Arden, Irene Reels, Sarah Dunlap, and Claudie Colonna. A Woman's Way was the opening.

Eva Lang, at the Boyd, Omaha, presented The Seven Sisters and The Dawn of a Tomorrow during the last two weeks. Jane Evans has joined her as second woman and John Maurice Sullivan for heavies.

Margaret Ralph, late of the Lonergan Players, at Lowell, appeared as Mrs. Bartlett in The Confession, and so pleased were Mittendahl Brothers with her work that she was engaged for the road production.

Believe Me, Xantippe, has just closed a run of eleven weeks at the Castle Square, Boston, after the longest run in the history of the theater.

Carrie Thatcher scored a triumph at Des Moines recently as Mary in Forty-Five Minutes from Broadway. Miss Thatcher is now playing seconds with the Columbia Players at Washington, D. C., where she is extremely popular.

The Boys of Company B proved the biggest favorite of the William Parke season at Pittsfield last week. Madeleine Moore as Madge Blake repeated the success she made in the role last season in Lowell.

At the Empire, Providence, Lovell Alice Taylor was seen in Leah Kleschna last week. Homer Barton is playing Arsene Lupin this week. Thomas Mulgrew and Ethel Daggett still continue to do good work.

Earle Metcalfe is so popular with the Lubin picture people in Florida that he may remain there the entire year. He is greatly in demand for stock.

Percy Meldon has returned from his vacation and is busy preparing to open in Montreal on the 29th.

Vaughan Glaser as David Quixano in The Melting Pot, at the Duchess, Cleveland, gave one of the best performances in his career.

Phyllis Gilmore is Noel Travers's new leading woman.

Wilson.

THURLOW WHITE

The Mirror takes special pleasure in printing a photograph of Mr. Thurlow White, a sterling actor in stock companies who is popular wherever he has appeared. He has played engagements in San Francisco and Oakland, at Binghamton and Elmira in this State, in Newark and Brockton, where he has played the past season for forty weeks. At last accounts Mr. White had not signed a contract for the Summer.

CITY CLUB'S OPERA PLAN

Fund of $450,000 to Be Raised to Make Popular Opera Permanent

Instead of a supplementary limited season of popular opera, as originally contemplated, the City Club departed from its original plan and proposes to present a whole season of it.

This means three companies in grand opera next Fall: Oscar Hammerstein with his new American Opera Company; the Metropolitan Opera Company, and the City Club organization.

The announcement of the City Club plan was made public at a luncheon given in the club on April 12. A committee headed by Edward Kellogg Baird has been investigating to determine whether it was feasible to produce first-class opera in New York at popular prices. It is said that $450,000 will be raised as a guarantee fund.

In this connection it is of interest to learn that a new Metropolitan Opera House is to be built to replace the historic structure at Broadway, Thirty-ninth and Fortieth streets. Rumors have arisen from season to season that the old house would give way to a new one, and many probable sites have been named, but now it seems to be settled in the minds of the directors that the time has arrived when the long contemplated idea is to fructify. That it has not been carried out ere this is said to have been largely due to a sentimental feeling of the late J. P. Morgan toward "the old house." Now that the great financier has passed away a new site and a new edifice for the Metropolitan is being agitated anew.

FISHER BURLESQUE CIRCUIT

ALBANY, N. Y., April 13 (*Special*).—Daniel E. McMahon, manager of the Gaiety Theater, and Philip J. Fisher, vaudeville and burlesque agent, of New York, announce that organization plans have been perfected for the Philip J. Fisher Burlesque Circuit, which comprises a chain of forty-five cities. Summer burlesque will be inaugurated in Albany and several other cities for the remainder of the present season.

In New York State the circuit includes Albany, Rome, Cortland, Oswego, Oneida, Herkimer, Lockport, Gloversville, Watertown, Norwich, Binghamton, Elmira, Corning, Newburgh, Kingston, and Hudson, also twenty cities in Pennsylvania.

CARL HAGENBECK DEAD

Carl Hagenbeck, the animal collector and senior partner of the Handels Menagerie and Thierpark at Stellingen, near Hamburg, died April 14. He was born in 1844. His father commenced the animal business in 1848, with a few seals and a polar bear brought to Hamburg by a whaler. He transferred the business to him when he was twenty-one years of age. In 1875 he began to exhibit a collection of representative animals of many countries, accompanied by troops of natives, throughout Europe.

The French Government awarded him the diploma of the Academy, and several sovereigns bestowed decorations on him.

MINNIE PALMER BUYS A HOME

Minnie Palmer purchased a residence on Grand Boulevard, Chicago, recently, paying $18,000 for a home that is said to have been secured at a bargain. It has a garage, billiard hall, and other new-fangled ideas. She is now pricing an auto.

PAUL GILMORE'S NEW PLAY

Mrs. Mabel S. Keightley, of South Bend, Ind., is the writer of the play The Honor of Savelli, which has been accepted by Paul Gilmore for presentation next season. This is Mrs. Keightley's second play. Her first was The Methods of Jefferson Drake, which has been played throughout the country for several years.

BOYS' SMOKER

The boys of the Bachman Loyal Club gave an interesting smoker Wednesday evening at their home, 75 Horatio Street, for the benefit of their camp fund. They presented a bill of vaudeville and "live motion pictures" illustrative of camp life, and succeeded in interesting a large audience of visitors who filled the assembly room.

FOREST WINANT ENGAGED

Forest Winant, the memory of whose success as The Country Boy still remains, will appear in Frazee's Are You a Crook? Eva Vincent has retired from the cast and Maude Granger replaced her. Aside from Marguerite Clarke, Joseph Kilgour, and George Fawcett, Ivy Troutman has been added.

"YELLOW JACKET" CLOSES

The Yellow Jacket has closed its season in America and England, being in both instances an artistic success. The English production was notable for George Relph's portrayal of the Daffodil. He was highly praised by the critics.

RICHARD BENNETT'S NEW PIECE

This Summer a play of Hugh Ford's entitled Cabbages and Kings, which is a dramatization of one of the O. Henry stories, will be produced with Richard Bennett in the leading part. The piece received its premiere last Summer with the Alcazar stock in San Francisco.

CRITICAL REVIEW OF THE SEASON

(*Continued from page 8*)

themselves, it is among our numerous English and foreign importations that we find this intense absorption of the playwright in his subject-matter, the lack of which in our own writers I have already noted. Rutherford and Son was a thoroughly masculine play in its steady attention to the mood and matter in hand. Hindle Wakes and The New Sin were written by men intensely in earnest, and the comparative public treatment of these two last plays in New York and Chicago may well encourage those who assert that the true provincial is the self-satisfied dweller in Manhattan and the true cosmopolitan the Middle Westerner. Milestones was largely Arnold Bennett, and it would not be amiss to observe that Edward Knoblauch, his collaborator, is by this time almost entirely Anglicised. The peculiar charm and human appeal of The Five Frankforters lies in its truthful depiction of Jewish family life—in a German city.

In fact, the really notable things that have been done in the drama this year have been done at special performances—of foreign plays. The Stage Society gave us a creditable production of Masefield's tragedy of Nan and Arnold Bennett's very entertaining comedy, The Honeymoon, was capitally performed under that society's auspices with Laura Hope Crewes in the title-role. Brieux and Strindberg have had their innings also at special club matinees. One of the most hopeful and encouraging signs of a true native interest in the good things of the drama I have seen this year was a special performance of Galsworthy's The Silver Box at the Henry Street Settlement one Sunday evening recently. An actress whose name is at this moment biasoned along Broadway as a "star" remarked to me that the youngsters who performed the play did infinitely better than any company of professional actors could have done, and hers was not mere temperamental praise. Those amateurs acted well—although, of course, without disciplined deftness—because they had no desire to "score" personally. They wished only to tell the story of the play as Galsworthy had conceived it. Their histrionic method was singularly like that of the Irish players, whose interesting interpretation of a great and national art, I may add, was not to any extraordinary degree popularly successful in New York this season.

Of other plays that were amusing and entertaining in their light way, comedies and farces that made no pretensions to greatness, we have had plenty. Our Wives (although a foreign piece) comes to mind as an excellent example of a creditable comedy which New York ignored and Chicago welcomed. Years of Discretion is by no means a contemptible example of high farce (if I may be allowed the expression), although how much it owes to adroit and skilful acting and a Belasco setting is an open question. Broadway Jones is racy of our American soil. Never Say Die is a dramatization of our passion for puns, and a clever dramatisation at that. I shall not speak of the "crook" plays with which we have been deluged since the success of Within the Law, except to note that The Conspiracy and The Argyle Case are the best examples of them. No one need fear that future generations will be bothered with the knowledge that they were ever written. Two big spectacular pieces have entertained the patrons of the discouragingly huge Century Theater with good examples of undramatic art and scenic palaver. The tremendous fury of managers for revivals of all kinds pretty clearly shows the lack of original material. Winthrop Ames says that the failure of American playwrights to provide him with any good drama was responsible for his $10,000 offer. How many unhonored and unsung geniuses have been kept from a hearing by the alleged obtuseness of "practical" managers, I cannot, of course, say. I can only speak of what plays have been actually produced. But, judging superficially, it would seem that there was at least a grain of truth in the embryo playwright's claim that managers were not all models of insight and discernment.

Our more noteworthy dramatists, like Augustus Thomas, who has two well-deserved failures to his credit, seem to have shot their last arrow into the air. A. E. Thomas has had nothing new produced. George Broadhurst is busy on a "vehicle"; play from latest reports, which ordinarily is a tacit confession of artistic surrender. No new prophets have arisen out of Harvard, although rumors of one can be faintly heard from the Castle Square Theater in Boston. Eugene Walter progressed backward when he allowed Fine Feathers to be produced over his name. Within the Law gives the impression that Bayard Veiller will never write another like it. Whom have we to look forward to as all London is looking forward to Barrie and his Legend of Leonora? Sheldon and Miss Gates are the only ones we have to look forward to at all.

Now Edward Sheldon—to draw some unfair comparisons with older and more experienced men—has not the sincerity of a Galsworthy, the insight of a Granville Barker, the whimsy of a Barrie, the cleverness of a Shaw, or the theatrical technique of a Bernstein. (He has unquestionably more vigor than a Charles Klein!) At odd moments he has a touch of all these qualities, a touch of genius here and there in a mass of the most utterly trivial and commonplace. At least so far as his previous plays reveal him, his course has been a display of versatility rather than any steady ascending curve of progress. Nothing, superficially, could be further apart than the pseudo-sincere The High Road and the sentimental melodrama Romance, which has its moments of real charm. Yet both are of a piece in leaving upon the spectator the impression of mere youthful cleverness. Sheldon does not as yet *see* things, and with his very real gift for characterisation this is doubly unfortunate and doubly a temptation to write skimmingly around a subject without taking the pain and the trouble to lose himself, body and soul, in it. Furthermore, he has never been through the fire of failure or the discipline of discouragement. From present indications he never will have to go through them, and unless he has the imaginative power (which I very much doubt) to live through them vicariously, one great branch of human experience will be forever closed to him. It is a very different thing to watch the career of a man who *unfolds*, who gradually shakes off his youthful crudities and excesses and expresses his peculiar vision, his personal way of seeing and feeling life, as Galsworthy does, for example, than it is to watch the sudden half flashes into varying aspects of life, as is Sheldon's fashion. We are somewhat in the same position with respect to Sheldon that A. B. Walkley was with respect to the characters in Pinero's The Mind-the-Paint Girl. We do not really know what Sheldon is going to do next.

It is quite a different story with Eleanor Gates. The humor and charm, the sure feeling for human nature, in her first play, The Poor Little Rich Girl, almost persuade us to believe again that imagination and sane, normal sympathies have not flown the earth. Grave as are the faults in this play—and some of them are pretty grave—there is a genuine, true ring to it which thrills one even in the reading. Miss Gates has been through her fire of failure and her discipline of discouragement, and the sweet sting of human contact has not yet become a bore. People and the things people suffer and enjoy appeal quickly and surely to her still. Intellectually, her plays will never count, and I don't think she will ever pretend to make them. She is temperamentally unsuited to writing anything desolate or bleak. She could not be brutally masculine, if she tried, and everything she does that will be worth anything will have the elasticity and buoyancy of the spirit of eternal feminine youth. Yet her future plays, if they fulfill the promise of her first, will come to us as a grateful relief. It is as rare to-day to discover anyone emotionally sound and balanced as it is to find anyone intellectually so. And thus, while we can look forward to Edward Sheldon only with cold curiosity, we find ourselves unable to look forward to Eleanor Gates with anything but loving trust and hope.

HAMMERSTEIN GETS BUSY

Secures a Loan for His New Opera House and Will Begin Work May 12

Oscar Hammerstein has obtained a building loan of $210 000 at 5 per cent. interest from the Lawyers' Title Insurance Company, covering the property fronting fifty feet in Lexington Avenue, between Fiftieth and Fifty-first streets, where Mr. Hammerstein has the intention of building an opera house to give opera in English.

McElfratrick, the architect, is making the plans for the new house, and Mr. Hammerstein intends to start building as soon as he takes title to the property on May 12.

Mr. Hammerstein declares that he has already engaged many artists for his coming season of opera, which will begin Nov. 10. One of these is Orville Harrold, who is still under contract to him.

GOSSIP

William Bartlett Reynolds has returned to New York after a lengthy season in advance of Louis Mann. Mr. Reynolds for the remainder of the season takes over the business management of Christie Macdonald in the new Victor Herbert opera, Sweethearts.

The Literary and Dramatic Union, of this city, will have their next entertainment at Lincoln Hall, 1947 Broadway, on April 30, at 8 P. M. The chief interest of this affair will consist of the debut of Lily Bronson in a new playlet entitled Almost an Actress, in which Frank Bronson will enact a dual role.

John Meehan, whose starring season in The Fortune Hunter closed a week ago, will make a special Spring season as star in his old piece, The Man on the Box. Next season he will be seen in an important Broadway production in a role especially written for him.

Florence Short, recently in The Bridal Path, is supporting William Hawtrey.

Eugene MacGregor and his act, The China Doll, have closed.

Thomas Coffin Cooke, the director for Wagenhals and Kemper, has a sketch which he will shortly produce.

A playlet by Angie Breakenear, entitled The Window Sleeper, will receive a hearing within a few weeks.

Sarah Bernhardt plays at the Palace May 5.

Ward De Wolfe closed with the Jesse Laskey act, The Little Parisienne on Saturday. Valerie Service is featured with the act.

Henry Woodruff has closed his vaudeville season and will shortly sail for London. Mr. Woodruff is booked for forty-two weeks in vaudeville next season.

Florence Mackie and Harold Crane opened a vaudeville season in Lynn last week and are playing Boston the present week. The act has pleased and scored.

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NATIONAL THEATRE
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Apply MAX R. WILNER,
David Kessler 2d Avenue Theatre, New York

Bessie Wynn is headlining the Bushwick bill this week. Miss Wynn is using some new numbers with her usual success.

Charles F. Mewsom, last season with Polly of the Circus, and well known in stock circles, who has been confined to his room in Kingston Avenue Hospital, has sufficiently recovered to be again on Broadway.

Augustus Beninati has been engaged by John Reynolds, a local newspaper man, for the juvenile comedy in his production of The Bohemians, which will open a New England tour at Rockport, Mass., April 19.

The Ghost Breaker, of which Augustus Thomas wrote that he had never seen a play which thrilled its audience more spontaneously, goes along with undiminished popularity at the Lyceum Theater, where it entered upon its sixth week on April 14. Although the play is of the thrilling melodramatic variety, the splendid work of H. B. Warner in the title-role and his excellent supporting company is entitled to a share of the success that has attended Maurice Campbell's production.

May Anderson fell down a flight of stairs on April 9, but was able to finish her performance. After three days' rest she reopened with Miss De Schelle in The Getaway, at Loew's Gresley Square Theater, this city.

Mr. Tileston Bryce, since leaving Washington, D. C., nearly two years ago, has toured through California and Nevada, and is now in Kansas. He has produced The Drunkard's Toast over 1,900 times in vaudeville, and is now featuring a new act entitled Old Black Joe's Temptation.

Madge Kennedy will be one of the early leading women to be seen in a new production next season. Miss Kennedy at present is meeting with success on the Coast as Little Miss Brown. Olive Harper Thorne is also receiving very excellent notices.

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Exclusively operated and correctly conducted. Hundreds of the best Musical, Dramatic and Stock players frequent our offices daily.

CUT PRICES IN PHILADELPHIA

Old Walnut Street Theater Changes Policy—Dollar Drama Under Ben Stern's Management—After the Scalpers

PHILADELPHIA, April 22 (*Special*).—The most notable event in the week's theatrical news was the announcement of the changing policy of the Walnut Street Theater. This historic playhouse, the oldest in America, where some of the greatest theatrical stars of the last century have played before distinguished audiences, has had a varied existence during the past few years. The theatrical center of Philadelphia has been gradually drifting away from Ninth and Walnut, and the future policy of the theater has been in doubt for the past few years. The lease is owned by the Harris interests, and Charles Wanamaker has been acting temporarily as manager. Now it is announced that the Walnut will be a dollar theater, with Ben Stern, a well-known member of the Harris forces, as manager.

Under the new regime the Walnut will be booked by the syndicate, with high-class attractions similar to those which are now playing at the Grand Opera House in New York. This arrangement effectually disposes of the rumor that the Walnut will next year get the Stair and Havlin bookings which are now shown at the Grand Opera House of this city. The lease of this theater has been bought by the vaudeville interests and the present management is seeking a playhouse where to present next year's shows.

Theatrical managers are discussing with a great deal of interest the bill regulating the sale of theater tickets in Pennsylvania, which is now up before the State Legislature. In its present form the bill provided for the box office selling price to be printed on the face of all tickets, which it is thought will effectually prevent the scalpers from reaping such a great harvest.

There were practically no notable changes in this week's bill at any of the downtown houses, with the exception of the return of Bought and Paid For at the Adelphi.

Henri Bernstein's political play revealing French politics was finely acted at the South Broad Street by a splendid cast headed by John Mason. The Attack is simpler in design than many of Bernstein's other plays, and he holds the climax until the last curtain. The cast revealed a keenly intelligent, and seasoned artistry, and special praise should be given Sydney Herbert and Martha Hedman.

Nora Bayes in a hodgepodge of riotous and tuneful songs called The Sun Dodgers blew into town in a storm last week, landed at the Lyric with the result that this pretty and newly-married young star scored the biggest hit of her existence as far as Philadelphia is concerned.

Honey Boy Evans with his sixty funny minstrel men and a real old-time funny minstrel show is now in its second week at the Chestnut Street Opera House.

Some of the most remarkable moving pictures ever seen in this city are now showing at the Garrick, where Buffalo Jones exhibits photographs of men lassoing and riding wild zebras climbing a tree to pull a lion's tail or catching a wild boar by tusks.

At the Walnut Willis P. Sweetnam, noted for his blackface roles, is making a big hit in the popular farce, Excuse Me.

The Importance of Being Earnest, by Oscar Wilde, was produced here for the first time in twenty years last week at the Little Theater, where it was very favorably received. The current attraction is Sister Beatrice.

Christie Macdonald in the new Victor Herbert operetta, Sweethearts, is at the Forrest, and will probably round out the season at this playhouse.

J. SOLIS-COHEN, Jr.

ENGLISH PLAYERS IN BOSTON

Manchester Company in a Varied Repertory—Irish Players in a Piece That Puzzles—Laboratory for Dramatists

BOSTON, April 22 (*Special*).—One of the two most successful and interesting English-speaking repertory companies, the Irish Players, has just left the Plymouth, to make room for the other, Miss A. E. F. Horniman's repertory company from the Gaiety, of Manchester, England. Thus it is a period of much rejoicing, for a part, at least, of the Boston theatergoing public. Miss Horniman's company has a natural advantage over Lady Gregory's, in that its repertory can be more varied. Thus the engagement at the Plymouth began last night with Arnold Bennett's What the Public Wants, and in the two weeks there will also be given plays by Shaw, Galsworthy, Masefield, Gilbert Cannon, and Elizabeth Robins, besides The Rivals and The School for Scandal. Milton Rosmer, the versatile member of the company, who is the critic in What the Public Wants, Dick Gurrell in Rain, the tramp in Miles Dixon, and the poet in Candida, is giving a talk this afternoon before the members of the Drama League on "The Necessity for the Repertory Theater."

For the first time on any stage the Irish Players last Wednesday played The Unicorn from the Stars, written by Lady Gregory, but founded on an earlier piece by W. B. Yeats, called Where There is Nothing. It is a mystical, symbolical play in three acts, telling the tragic story of Martin Hearne, who though apprenticed to his brother as a coach builder, is a dreamer, cursed, or blessed, with trances. In one of his periods of "away" a remarkable vision comes to him, obsesses him after he wakes, and puzzles him as to its meaning. The wild words of a wandering bazaar somehow give him the key to the dream—the message is "destroy." Property is wrong. All law, all authority must be overthrown. So Martin deserts the coach shop, and with the beggars sets about the work of destruction. A few houses are burned. Then Martin, after a new trance, sees things in a truer light. His followers reproach him, while a stray bullet from the pursuing soldiers ends his life. The play is of thoroughgoing Yeatsian obscurity. Lady Gregory was probably the only one in the house who knew at the fall of the curtain what it was all about, except that Martin was one of those constantly occurring revolutionists who feel themselves at odds with the world and destroy themselves in trying to set it right. This sounds simple; the play itself is anything but that. The critics were sorely puzzled. One could see them as they were putting on their overcoats, visibly oppressed with the necessity of explaining the inexplicable. The play was finely acted.

The 47 Workshop has been quietly at work in Cambridge this winter, and has just come to the knowledge of the public. It is Professor Baker's laboratory theater for the use of his students in playwriting in Harvard and Radcliffe. Performances are given in the Agassiz House theater at Radcliffe. The venture probably stands alone as a theater of experimentation in unfinished work—a conference of students and workers over the work of one of them. The audience is confined to those who are qualified and willing to work—if not as amateur actor, playwright, or producer, at least as amateur critic. The plays have been surprisingly well acted and mounted. Three pieces have been done this year—Lena Amuses Herself, by W. F. Merrill; Educated, by Marian F. Winnek, and Molly Make-Believe, done into a play by the author of the book, Eleanor Hallowell Abbott. Molly Make-Believe is to have two public performances this week.

The Bird of Paradise opened last night at the Majestic. Weber and Fields's engagement having been postponed. This is the last week of Otis Skinner in Kismet at the Hollis Street. The bill for the week of the Aborn company at the Tremont is Carmen. John Craig, after a pleasing revival last week of She Stoops to Conquer, is this week doing The Man from Home. Other attractions: Colonial, The Chocolate Soldier; Park, Officer 666; Boston, The Round Up; Shubert, Emma Trentini in The Firefly.

Sothern and Marlowe come early next month to the Shubert in Shakespearean repertory.

The Bank Officers' Association held their annual theater party last Thursday at B. F. Keith's, occupying the entire orchestra and balcony.

John Craig's new leading lady, Mary Keener, of whom he heard through a favorable notice in THE MIRROR, will appear with the Castle Square for the first time next week in The Wife. Mary Young will probably be away most of next season, playing the lead in the Harvard prize play, Believe Me, Xantippe.

A material change in policy at the Boston Opera House next season will make possible for the first time regular performances of German operas. Heretofore there has never been a German wing of the company.

The first performance in America of Robert Browning's historical (and hopelessly undramatic) play Strafford was given here the other day by the Boston Browning Society and the American Drama Society.

The Summer stock season at the Majestic will this year be devoted to musical pieces, under the direction of Adolf Mayer.

The annual Actors' Fund benefit takes place Friday at the Boston. It will be made unusually interesting this year by a burlesque on Hamlet, played by actors from companies now here, and by the appearance of Geraldine Farrar. Every attraction in town will be represented.

FORREST IZARD.

BALTIMORE'S FAVORITE STAR

Percy Haswell's Return After Many Years Marked with Sincere Greetings—May Robson, Blanche Walsh, and Others

BALTIMORE, April 22 (*Special*).—In looking back over the past week one cannot refrain from voicing the opinions and sentiments of the hundreds of playgoers who flocked to the Academy and exclaim "Stars may come and stars may go, but there is none who can boast of a more devoted and loyal following than Percy Haswell." This charming actress must truly have been deeply affected when on the opening night she found a capacity audience welcoming her back to her old home after years of absence. The sincerity and warmth of the welcome would have filled the heart of any actress with joy, and the mass of flowers which passed over the footlights gave further proof of the esteem and love in which she is held by Baltimoreans. She gave a charming and exquisitely finished performance last week in The Royal Family.

Little Women proved one of the genuine hits of the local season, as was to be expected. It will come dangerously near claiming the box-office record for the season. Four matinees were given during the week.

May Robson is gracing the stage at Ford's this week in A Night Out, which was written by herself and C. T. Dazey. Miss Robson is always a welcome visitor. Her present play is all that could be desired in the comedy line.

Sam Bernard, whose visits are always occasions for capacity houses, is at the Auditorium this week in All for the Ladies. His co. is without doubt one of the very best he has ever brought to this city, including Adele Ritchie, whom we see nowadays too infrequently, and a host of other very capable people. April 28, The Passing Show of 1912.

Green Stockings, that delightful comedy, in which Margaret Anglin appeared to such wonderful advantage, was the play selected for the second week's offering by Percy Haswell and her company at the Academy. Without intending to disparage Miss Anglin's splendid work in this piece, I do not hesitate to say that Miss Haswell's conception and performance was in almost every instance equal to that of Miss Anglin's.

Blanche Walsh, who has not appeared in Baltimore for a number of years, is making her first appearance in vaudeville this week at the Maryland, where she is appearing in a dramatic sketch which gives her ample opportunity to display her skill as an emotional actress.

A decidedly original method of advertising was hit upon last week by the management of the Academy in connection with the production of Green Stockings, which is the bill at the playhouse this week. One hundred pairs of green hose were purchased from a local department store, and one stocking was then placed in each box. They were then taken to the four different quarters of the city and lost, each box containing a note to the effect that the finder could procure the mate by applying to a local department store. Credit for this clever bit of advertising goes to the popular manager of the Howard Street playhouse.

In one of the boxes at the opening game of the baseball season here last week, we noticed

NEW YORK THEATERS.

LIBERTY THEATRE, W. 42d St. Evgs. 8:15. Mats. Wed. and Sat. 2:15.
KLAW & ERLANGER, Managers.
Jos. M. Gaites presents the New Operatic Romance
The Purple Road
with Valli Valli and Janet Beecher and 80 others.

LYCEUM 45th Street and Broadway. Evenings, 8:30; Matinees, Thursday & Saturday, 2:30
MAURICE CAMPBELL presents
H. B. WARNER
In a New Play,
THE GHOST BREAKER

GARRICK 35th St., near Broadway Evenings, 8.30. Mats. Wed. & Sat., 2.30.
CHARLES FROHMAN, Manager.
THE CONSPIRACY
CHARLES FROHMAN presents
A THRILLING DRAMA OF NEW YORK UNDERWORLD LIFE.
A New Play of New York Life by JOHN ROBERTS

NEW AMSTERDAM THEATER, W. 42d St. "The House Beautiful." KLAW & ERLANGER, ... Managers
Evenings, 8.15. Mats., Wed. and Sat.
Klaw & Erlanger present
THE LAST WORD IN MUSICAL COMEDY.
OH! OH! DELPHINE
Cast and Ensemble of 100
Book and Lyrics by C. M. S. McLellan.

KNICKERBOCKER B'WAY & 38th St.
Charles Frohman, Klaw & Erlanger, Props.
Evgs., 8:15. Matinees, Wed. and Sat., 2:15.
Charles Frohman's Annual Musical Comedy Production.
Julia Sanderson
In the latest Gaiety Theatre (London) Musical Comedy success,
The Sunshine Girl
With Joseph Cawthorn, and 100 Others.

Criterion B'way & 44th St. Evgs. 8.15. Mats. Wed. & Sat. 2.15.
CHARLES FROHMAN, Manager.
KLAW & ERLANGER present
ROBERT HILLIARD
as ASCHE KAYTON
IN
THE ARGYLE CASE

GEO. M. COHAN'S THEATRE Broadway and 43rd Street.
Evgs., 8:15. Mats., Wed. and Sat., 2:15.
MAY IRWIN
(THE LIEBLER & CO., Managers)
In a new Farcical Comedy by Catherine Chisholm Cushing, entitled
WIDOW BY PROXY

GAIETY B'way and 46th St. Evgs. at 8:15. Mats. Wed. & Sat. 2:15. Phone 210 Bryant.
COHAN & HARRIS Announce
"STOP THIEF"
A Straight Farce Written Around a Crook
By CARLYLE MOORE

CORT THEATRE. 48th Street Just East of Broadway
Most Beautiful Theatre in America
Direction of John Cort. Telephone, Bryant 46
Evenings, 8:15; Mats. Wed. and Sat., 2:15.
OLIVER MOROSCO Presents
LAURETTE TAYLOR
In the Comedy of Youth PEG O' MY HEART
By J. HARTLEY MANNERS.

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New York's Newest Theatre. Just W of B'way
Evenings, 8.15. Wed. and Sat Matinees, 2.15.
Wednesday Matinees, Popular.
The American Play Co. Announces
A New Play in Four Acts.
WITHIN THE LAW
By BAYARD VEILLER.

REPUBLIC THEATRE, W. 42d St Evenings at 8:10.
Mats. Tues., Wed. and Sat., 2:10
LAST 2 WEEKS
DAVID BELASCO presents
a fairy play for grown ups, in three acts.
A GOOD LITTLE DEVIL
BY
Rosemonde Gerard and Maurice Rostand
Adapted by AUSTIN STRONG, with special music by WILLIAM FURST.

BELASCO THEATER, W. 44th St. Evgs. at 8.20. Mats. Thursday & Saturday, 2.20.
David Belasco presents
YEARS OF DISCRETION
A Comedy in 3 Acts by
Frederick Hatton and Fanny Locke Hatton.
DISTINGUISHED CAST

PALACE THEATRE OF NEW YORK B'way & 47th St. Evgs., 8:15 Matinee daily at 2:30.
Management of Mr. FRANK THOMPSON
Devoted Exclusively to American and Foreign Novelties of the First Rank
10 BIG STAR ACTS
Prices: Evenings, 25c., 50c., 75c., $1.00, $1.50 Matinees, 25c., 50c., 75c., $1.00
No Smoking in the Balcony

Century Theatre 62d Street and 8th Avenue
Phone 8800 Columbus. Evenings at 8. Matinees Wednesday and Saturday at 2.
LAST WEEK
JOSEPH AND HIS BRETHREN

that ardent rooter, Tunis Dean, and a party of friends, frantically spurring our boys in their efforts to make a smashing score. It will be remembered that Mr. Dean was for many seasons manager of the Toronto team. Apropos of the opening of the season, he sent Jack Dunn, manager of the Baltimore team, a huge floral horseshoe, and on Friday entertained both teams at the Academy. In his party were Percy Haswell, Fiske O'Hara, and William Mack, manager for Little Women.

Nellie Revell, in advance of the Passing Show of 1912, dropped into town last week, and although playing in an opposition house, Tunis Dean placed a desk at her disposal in his own office, which she very gladly accepted, with the result that all the press work for a Shubert attraction was performed in the office of a syndicate theater.

Martin Brown and Adele Rowland were in town most of the week. They were to have appeared at the Maryland, but found it impossible to get their act in proper shape within such a short time. It would have marked their first appearance in vaudeville.

I. BARTON KRIES.

AS IT HAPPENED IN CHICAGO

Eight Willowy, Billowy Maids, in Raiment Soft, Follow Blanche Ring in a Musical Farce—G. B. S.'s Best Brew

MIRROR BUREAU, SUITE 61.
GRAND OPERA HOUSE BUILDING.

CHICAGO, April 22 (*Special*).—Blanche Ring, still wearing that sunny smile which becomes her at all seasons, skipped back to the Illinois this week in musical farce. When Claudia Smiles. The piece itself had its origin under the title of Vivian's Papas, and was seen some moons ago in New York. Now, six songs have been interpolated by Jerome and Schwartz, who, by the way, have opened an office in Chicago. A couple of these are pretty nifty, and doubtless by this time are being played in a thousand flats on the South Side, and an equal number of apartments on the North Side. "It's a Grand Old Life," sung by Miss Ring and eight willowy, billowy maids, is a catchy satire on stage life that has considerable sting and swing to it. "The Flower Garden Ball," also given by Miss Ring and the said willowy ones, is a strikingly fine number. "Warner Couldn't Write a Ragtime Song"—praise be—is another that brings idle hands into action. "Don't Awaken Mr. Doyle," referring to Larry of the Giants, is a piece of humorous melody, written by John Golden, that needs about six more verses to enable Miss Ring to take all the encores.

Without having a spasm of virtue—the worst of all spasms—a word may be spoken about Miss Ring's chorus of eight stage beauties, so billed. When it comes to adornment for her girls Miss Ring proves herself a psychologist. She knows that the female form suggested is more alluring than same revealed. (Mr. Ziegfeld, I know, holds a contrary opinion.) So the smiling senoritas and senoritenes presented young women with faces and figures suited to the aesthetic taste of such a master judge as Richard Henry Little. Then she gowns them in raiment of soft and rich hues, with the up-to-the-minute portiere arrangement about the knees. This leaves the audience with a sort of unsatisfied feeling—just like the last curtain of an Ibsen play. We don't know if you have thought it out exactly this way, Miss Ring, but this is the psychological dope on your attractive chorus.

Emma Janvier, as the lady who is trying to break into opera, squeezes all the juice possible out of a rather dry part. Harry Conor has the part of the Chicago Board of Trade admirer of the soubrette (Miss Ring). Charles J. Winninger gets most of the laughs in the role of the Chicago pork buyer, who also loves the actress, despite two grown daughters keeping the check-rein on him. Others in the cast are Arthur Stanford, Bernard Fairfax, William Carter, Gertrude Dallas, Nan Campbell, Mrs. Charles G. Craig (the best negro mammy on the stage), Charles Wellesley, Edouard de Rue, O. J. Vanasse, Albion Pryde, Jack Young, Constance Hyatt, and Cleo Le Moyne.

Time is not only a great healer of sorrows and other things, but he is the prince of dramatic critics as well. This anent the revival of G. B. S. in his best brew, Man and Superman, at Power's. When we first saw it several seasons ago we were constrained to read Henry Mencken's book about Mr. Shaw and to keep the dramatic columns of the estimable Baltimore *Sun* clogged with all sorts of opinions and comments. Now we view the play without any concern about institutions being toppled over or social conceptions blasted by the Irishman's bombs of satire. Now we see Man and Superman simply as a super-clever farce-comedy and we smile and laugh and applaud and then go out and drink our malted milk chocolate without in the least being ashamed of our conduct.

Can it be? Yes, 'tis true. There is the sign in that station we just passed. Within two weeks or less the White City, on the South Side, and Riverview, of the North Side, will be open. Summer will have begun. It brings a thrill, for in no city in America is Summer so glorious as in Rushburg-on-the-Lake. Our great system of parks, unmatched by any metropolis on the globe; our splendid boulevards, and our front-yard swimming pool twenty-five miles long makes our Summertime a thing of beauty and enjoyment. And at last—O, ye gods of the waters, they are going to boulevard, park and lagoon Lake Michigan from Grant Park, opposite the Loop, to Jackson Park, five miles south. Work will begin immediately. There is also a rumor, though nothing definite can be learned, that a great roof garden will be established in the Loop for the entertainment of Summer visitors. If such a garden is built we predict a mint of coin for the promoters. Talk is revived, too, of a floating resort out on Lake Michigan.

The American Music Hall has closed for alterations. The roof will be arranged in sliding sections, so that in fair weather performances can be given with the sky for a roof and the stars for spotlights. Changes will also be made in the auditorium itself. George Kingsbury, the historian among Chicago managers, is getting ready to deliver the funeral oration over the famous old Chicago Opera House, where The Escape is playing to fine business. Before Summer is well under way this playhouse will have been torn down to make room for the skyscraper. The Colonial's doors are shut, but they will open again May 4, when a new musical comedy will be the attraction. The run of Hindle Wakes has ended at the Olympic and the house is now given over to motion pictures for the Summer.

A new play goes on at the Blackstone this week. Its title is Her First Divorce, and the author is C. W. Bell, a Canadian lawyer. Laura Hope Crews, newly a star, will have the principal role.

At the Fine Arts the morality play, Everyman, will be on view with Edith Wynne Matthison.

Sarah Bernhardt will be at the Majestic in another farewell appearance. The great French tragedienne will appear in acts from six plays in her repertoire.

Hedwig Reicher will be the chief attraction at the Palace, appearing in a playlet called The Conquest.

George M. Cohan, of course, will continue in Broadway Jones at the Grand Opera House.

Thomas A. Wise in The Silver Wedding continues at the Cort.

The Talker, with Tully Marshall and Eva MacDonald, remains at the Studebaker.

John Barrymore and Alice Brady still delight McVicker's audiences in A Thief for a Night.

The Princess continues to do excellent business—William Collier in Never Say Die.

Man and Superman, with Robert Loraine as the super and Emily Stevens as the duper, remains at Power's another week.

When Dreams Come True, with Joseph Santley, remains the attraction at the Garrick.

In burlesque the Columbia has The Trocadero Burlesquers, the Empire The Girls from Missouri, and the Star and Garter Rose Sydell and her London Belles.

The Great Raymond is booked as a $2,000 headline attraction at the Great Northern for the next two weeks. The National has The Blindness of Virtue. The Crown's attraction is One Day. The Price She Paid is at the Victoria. A Romance of the Underworld is the offering at the Imperial.

The final performance of the Chicago Grand Opera company on its return from the Coast took place at the Auditorium Monday night. Madame Tetrazzini sang in The Cobbler and the Fairy—she wasn't the fairy.

LITTELL MCCLUNG.

NEW PLAY BY A DIPLOMAT'S SON

WASHINGTON, D. C. (*Special*).—The Remaking of the Raleighs, a comedy on American life, by Alfonso Washington Pezet, son of the Peruvian Minister to this country, had its first production at the Columbia Friday afternoon (18). Being a comedy on American life, it follows, of course, that the scene is the living room of a New York apartment house, and the theme is the affairs of a family that has been cast down from the height of prosperity to the banks of poverty. An excellent performance was presented by a cast that included Elisabeth Noyes, Elisabeth Howry, Ethel A. Lee, Mrs. Robert Hinckley, Robert A. Elmore, Mrs. Eugene C. A. Reed, and Mr. Pezet. The applause which followed the drop of the curtain brought Mr. Pezet several times before the footlights. Mrs. Christian D. Hemmick staged the production and Alexander Archibald was stage manager.

PORTLAND, ORE.

The local wonder of the week was the Portland Theatrical Managers' Presentation April 27-29 at the Heilig of the 1913 Follies. Two performances were given, one for the Manageria Relief Fund and the other to aid the Ohio and Indiana flood sufferers. Both were huge financial successes. A serio-comic version of East Lynne, written by Leone Chas Baer, dramatic editor of the *Oregonian*, was used as a vehicle for the histrionic abilities of George L. Baker and Milton Seaman of the Baker, Calvin Heilig and William T. Pangle of the Heilig, Frank Coffinberry of the Orpheum, H. W. Pierong of the Empress, Dan Flood and Larry Keating of the Lyric, John A. Johnson of the Pantages, and John F. Cordray of the Oaks. A huge hit of the play was Then You'll Remember Me, by George L. Baker and John A. Johnson. Like Trilby, they were tone deaf, but their acting ability supplied the deficiency of the voice. W. H. Crane in The Senator Keeps House did a fair business April 21-26. The Prince of Pilsen opened at this house April 3. Concert underlined.

Over at the Baker The White Sister was a success and Alice Fleming in the main part. Robert Wayne as the priest, and Robert Conness as Captain scored heavily. The Barrier followed April 30. Alias Jimmy Valentine underlined.

Our old friends, Mason and Keller, in In and Out, repeated the hit of a couple of seasons ago at the Orpheum. The Orpheum was closed three nights from March 31, and then given over to the Chicago Grand Opera co., which presented Jewels of the Madonna, Thais, Tales of Hoffman and Hansel and Gretel.

JOHN F. LOGAN.

SALT LAKE CITY

At the Salt Lake April 11, 12 Maude Adams packed the house of her home town at each performance of Peter Pan. At her request all the orphans who could be found, on short notice, were brought to the matinee. James L. Carhart, with the co., revives old memories of Minna Gale, with whom he played here in 1891. Miss Adams, giving four performances in two days, was compelled to forego all visiting with her host of friends, except to do honor and love to Grandma Adams, who, although near the century mark, is still active.

W. J. Kelly and Edith Lyle at the Colonial gave a very satisfactory production of Romeo and Juliet week of April 6 to large audiences.

Cressy and Dayne in their second week at the Orpheum were more popular than ever. Edison Talking Pictures prove a great card. Diamond and Brennan, Five Juggling Mowatts, Water De Leon and Muzzins Davis, Pearle Lenale and co., Madame Gravette-Lavandre and co.

Creatore's Banda Verdi, also J. K. Emmet and Viola Crane proved good attractions at the Empress week of April 9. Jack Ark, Beasie La Count, Bud Snyder, and Captain Anson furnished a good bill.

Garrick dark.

C. E. JOHNSON.

DATES AHEAD

Received too late for classification.

ABORN ENGLISH GRAND OPERA (Messrs. Aborn): Pittsburgh, Pa., May 5-31.
ALLEN, BILLY, MUSICAL COMEDY: Greenfield, Mass., 28-May 3.
ARLISS, GEORGE (Liebler Co.): Rochester, N. Y., 28-30.
BACHELOR'S HONEYMOON (Gilson and Bradfield): Ft. Smith, Ark., 27.
BEN-HUR (Klaw and Erlanger): Brooklyn, N. Y., 28-May 3.
BLINDNESS OF VIRTUE (William Morris): Boston, Mass., 28-May 10.
BUNTY PULLS THE STRINGS (Messrs. Shubert and Brady): Pittsburgh, Pa., 28-May 3.
CHICAGO Stock (Charles H. Rosskam): Greenfield, Mass., May 5-10.
COLLIER, CONSTANCE (James Forbes, Inc.): Montreal, Can., 28-May 3.
FOY, EDDIE (Werba and Luescher): San Bernardino, Cal., May 1, Pasadena 2, Santa Barbara 3, Bakersfield 4, Fresno 5, Stockton 6, San Jose 7, Sacramento 8.
HAYES, LUCY, ASSOCIATE PLAYERS: Emerson, Neb., 21-23, Oakland 24-26.
HILLMAN'S IDEAL (F. P. Hillman): Omaha, Neb.—indefinite.
MADAME SHERRY (Woods, Frazee and Ledger): Pittsburgh, Pa., 28-May 3.
OFFICER 666 (Cohan and Harris): New York city 28-May 3.
OLD HOMESTEAD (Frank Thompson): Trenton, N. J., 21-23, Middletown, N. Y., 24, Tarrytown 25, Peekskill 26, Bridgeport, Conn., 28, 29, Hoosic Falls, N. Y., 30, Ft. Plain May 1, Johnstown 2, Amsterdam 3.
POWERS, HYPNOTIST (Frank J. Powers): Tarpon Springs, Fla., 28, Kissimmee 29, Orlando 30, May 1, Sanford 2, 3, De Land 5, 6.
RAGGY MONEY (H. H. Frazee): Greenfield, Mass., 24.
ROSE MAID (Special; Werba and Luescher): Albany, N. Y., May 1-3, Bridgeport, Conn., 5, Danbury 6, New Britain 7.
ROSE MAID (Werba and Luescher): Saginaw, Mich., May 1, Bay City 2, Flint 3, Pt. Huron 4, Niagara Falls, N. Y., 5, Lockport 6, Batavia 7.
SNORS: Philadelphia, Pa., 28-May 3.
SPRING MAID (Werba and Luescher): Shenandoah, Pa., May 1, Allentown 2, Dover, N. J., 3.
ROSEDALE (William A. Brady): Brooklyn, N. Y., 28-May 3.
TANGUAY, EVA: New York city 28-May 3.
UNCLE TOM'S CABIN (William Kibble): Minneapolis, Minn., May 4-10.
ZIEGFELD FOLLIES (Florenz Ziegfeld): Detroit, Mich., 27-May 3.

STOCK NOTES

As The Man from Home at the Duquesne, Pittsburgh, Charles Gunn gave one of the best performances of his career. Mr. Gunn's performance ranks with Lowell Sherman's and Richard Bubler's as the best Daniel Pike in stock. Lillian Kemble, Jerome Storm, Dennis Hains, and Frank Wright deserve mention.

William J. Kelley and Edith Lyle, at Salt Lake City, appeared recently in The Talk of New York and The Blue Mouse.

Baker Moore will open at Union Hill as The Country Boy on May 5. Mr. Moore is at present juvenile at the Harlem Opera House.

Suzanne Perry is the new ingenue at the Gotham, Brooklyn.

At the Empire, Holyoke, Mass., Elisabeth Hunt was seen in A Butterfly on the Wheel recently.

The Saxe Players, in Milwaukee, are presenting My Boy Jack this week. The Commuters follows.

Girls is the present offering in Northampton, Mass. Robert Homans and Martha Mayo are rapidly gaining many friends.

Carolyn Elberts and Gus A. Forbes were seen to advantage in Mrs. Wiggs of the Cabbage Patch last week in Fall River.

The stock company in Portland, Me., is becoming very popular. The Barrier is the play now on view and Charley's Aunt follows, with Louis Albion and Louise Hamilton in the leads.

At B. F. Keith's, in Providence, The Dawn of a To-Morrow was last week's attraction. Guy D'Ennery was given his first real opportunity and made his role the dramatic hit of the week. Frances Neilson was a splendid Glad, and that very clever youth, Lynne Overman, portrayed his role with sincerity. Get-Rich-Quick Wallingford this week, with Guy D'Ennery and Frances Neilson.

Lovell Alice Taylor is winning new laurels in the Nazimova role in The Marionettes, at the Empire, Providence, this week. Homer Barton and Thomas Mulgrew give her the best support.

Mabel Brownell, Clifford Storck, and Arthur Jarrett scored in A Butterfly on the Wheel at the Orpheum, Newark, last week.

Earl C. Rexford has returned to the Holden Players, at Indianapolis, opening in Morgan Coman's role in The Girl in the Taxi. For the past two weeks he has been appearing as Johnny Hicks in The Time, the Place, and the Girl, in Cleveland.

The Franklyn Underwood-Frances Slosson stock season opened at Ye Liberty, Oakland, Cal., on Monday, with Are You a Mason? The Bishop Players presented Uncle Sam last week, with Henry Shumer, James Gleason, Maude Odell, Jane Urban, Ola Humphrey, Broderick O'Farrell, Jack Pollard, Eleanor Bierins, and Mrs. Mina Gleason.

Roscoe Kains as Clem and Merle Stanton as Maggie in The Three of Us at Sacramento, Cal., gave the best performances of the week, and too much praise cannot be given these two artists, whose experience in other companies has made them set a standard with the Redmond Players. Beth Taylor, Paul Harvey, Hugh Metcalfe, and Leslie Widen supported them, while Jack Fraser gave a creditable portrayal of Louis. The Fortune Hunter will follow.

Mabel Brownell as Peggy in A Butterfly on the Wheel at the Orpheum, Newark, was given one of her best roles. Clifford Storck and Arthur Jarrett were commendable. This week, Charley's Aunt.

Robert Sherman is opening stock in Peoria, Joliet, Elgin, Galesburg, Bloomington, and Aurora.

Francis Sayler recently produced Dorothy Vernon of Haddon Hall at New Castle, Pa.

Morgia Lytton has joined the Broadway stock at Bayonne, N. J.

Earle Browne and Anne Meredith head the Manhattan Players at Rochester, N. Y.

Caroline Morrison, late with Gus A. Forbes, Helen Grayce, and the Opera House Players' stock, Paterson, has been engaged to play characters with the Manhattan Players at Wilkes-Barre for the Summer.

The Talk of New York was given in Brockton, Mass., recently with Messrs. Bedell, Freeman, Bowman, and Mahoney, and Misses Chester, Freeman, and Virginia Milliman in the cast. When Knighthood Was in Flower followed.

Two of the biggest successes of the season have been scored by Alma Kruger and Morris Foster in What Happened to Mary. Miss Kruger was last seen on Broadway as leading woman for E. H. Sothern, playing Julia Marlowe's roles during her illness. Miss Kruger has also starred and was the first to replace Mrs. Carter in The Heart of Maryland. Mr. Foster has headed his own stock company, and is a popular Coast leading man.

The season of Walker Whiteside in The Typhoon will be brought to a close Saturday night.

Harry N. Dudgeon, who closed in Ann Boyd, will appear as Griggs in Within the Law next season.

Clara Joel has been playing the Jane Cowl role in Within the Law at the Eltinge with great success. Georgia Lawrence and Pania Marinoff have retired from the cast.

Franklyn Underwood has resigned from the cast of What Happened to Mary to accept a stock starring engagement in San Francisco. Ralph Stuart has replaced him in the Broadway production.

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NEWS OF OTHER CITIES

BROOKLYN

Patrons of the Majestic came near going home disappointed on Monday evening, April 14. Lillian Dix, who plays Hannah, the servant girl in Little Women, failed to show up and no understudy was up in the part. By mere accident it was learned that Jessie Bonstelle, who directed the production, was the guest of a dinner party at the home of Mrs. Frank Lyman, 34 Remsen Street. She was hurried to the theater and without any rehearsal appeared in the part. The curtain was raised at 8.45.

The popularity of the Aborn Opera co. is astounding. Not in many years have their offerings drawn such enormous box-office receipts as during the present engagement. Lohengrin was offered during the first part of the week, which was concluded with a splendid production of Il Trovatore. In view of the heavy demand for seats the management is considering an extension of the engagement.

The romantic operetta, Little Boy Blue, was offered to the patrons of the Montauk. The offering drew to fair business.

Millerton made its second Brooklyn appearance this season at Teller's Broadway.

An exceptionally attractive list of vaudevillians invaded Keith's Orpheum April 14-19. Owen McGiveney, a quick change artist, won with the patrons. Master Gabriel in the Little Kick, Sam and Kitty Morton, Cartmell and Harris, Taylor Holmes, and Amy Butler were prominent among the long list of entertainers.

Frank Fogarty, the Brooklyn comedian, still hangs around the local houses. He spent last week at Keith's Bushwick. Mr. and Mrs. Carter De Haven, Rolfe's Arcadia, Chick Sale, predominated the other offerings.

J. Lenoy Dave.

JERSEY CITY

A Fool There Was did a fine business at the Majestic April 14-21, and a clever performance was given by a competent cast. The play has been here twice before and always did capacity. The present Husband of the play is Warner Oland, and he is immense in the part. His third act is a gem. Rosalind Ivan as the Vampire is excellent. Little Ethel Wichmann as the Child was natural. Gus Arthur as the Friend and Gertrude Perry as the Wife were good support. The Trail of the Lonesome Pine, with Charlotte Walker, April 21-26.

The patrons of the Academy of Music are certainly getting the real bill of fare, and they are proving their loyalty to the Academy Stock co. by crowding the house at every performance. Bunco in Arizona was put on April 14-19, and it was a good production. The real thrills were there and the favorites of the co. deserved all the applause and curtain calls bestowed. Queen of Secret Seven April 21-26. Every Tuesday night, cabaret, and every Thursday night is the country store.

Thomas Jefferson and a co. of eight people in a sketch, The Cricket on the Hearth, is the headliner at the Orpheum, where business is fine. Patronage is growing each week. Other clever numbers on the programme April 14-19 are Charles Morrison and Henrietta Lee in a very neat sketch; Camm and Theirs, Two Lucifers, Martin and Ladue, Clayton and Leonie, Bollinger and Reynolds, and Bernardo, an Indian singer, who made a real hit. Photoplays close programme.

The Monticello offers April 14-19 the Marco Twins, Frank Chapman and the Beethoven Trio to good business.

The Fortune Hunter was a fine bill at the Broadway, Bayonne, April 14-19, to packed houses, and the Broadway Stock co. did itself proud in this production. As an innovation vaudeville will be offered between the acts every Monday evening. A Butterfly on the Wheel April 21-26.

A miniature Wild West is the main feature at the Bayonne Opera House April 14-19, to large business. Others on the bill are Quinn and Mitchell, Barto and Clark, Sue Smith and the Mallories.

Pelham, a very clever hypnotist, is a big card at the Hudson, Union Hill, April 14-19, to packed houses. The act is fine. Also appearing are the Bison City Four, Masepha, the fire fighting horse, Smirl and Kessner, Brown, Adam and Fletcher, Jane Weir, Pierce and Roslyn, and Delphino and Delmora.

Anna Greve, of Joseph and His Brethren co., and William Burns Kennedy, a silk manufacturer, were married in this city April 11.

The local Elks installed the newly elected officers 14.

Walter C. Smith.

ST. PAUL

The Saxe Players from the Bijou, Minneapolis, presented The Divorce Question at the Metropolitan April 13-16. In the co. were William V. Mong, Louis Hollinger, Ross Birchett, Lloyd Sabine, R. J. Adams, C. D. Brown, C. J. Emerick, Grace Greiner, Lulu Berlin, and Blanche Dix. Elks' Minstrels April 17-19. Nazimova April 21-23. W. H. Crane April 28-30. The Concert May 5-7. Martin's U. T. C. 8-10. Wright Huntington Players begin their stock season May 11-17, with The Deep Purple. A number of stellar attractions are booked to appear during June and July.

The Alaska-Siberia pictures were shown at the Shubert April 13-19. Everywoman April 20-26. Lyman Howe pictures April 27-3.

The Orpheum bill April 13-19 embraced Andrew Mack in The Ship's Concert, Sully and Hussey, C. B. Lawlor and Daughters, Sam Liebert and co. in The End of the World, Ota Gygi, Talking Pictures, Steiner Trio, and Montambo and Wells, the St. Paul comedy acrobats.

The Empress offered Fun in a Boarding House, a dramatic sketch, The Arm of the Law, Faye and Mynn, Lohse and Sterling, and Creighton Brothers.

The Grand had Sam Rice and Daffydils.

The Miles people will very likely erect their new theater on the south side of Seventh Street, between Robert and Minnesota Streets. The Majestic, at present a Miles motion picture house, will be taken over either by the Princess Theater management or the new Central Burlesque Wheel. The latter has options on the Majestic and the Hippodrome (formerly the Star) on East Seventh Street.

Joseph J. Prister.

OMAHA

Raymond Hitchcock and co. in The Red Widow was the attraction at the Brandeis, April 8-10, drawing well. Hanky Panky also attracted large audiences April 11, 12. The Price April 13 did not do quite so well.

Bunty Pulls the Strings opened a week's engagement April 14 to a fine audience. Underlined: The African Hunt April 22-2.. Henry Miller April 29, 30.

At the Orpheum we had the usual vaudeville entertainment Sunday, April 13, followed by Sarah Bernhardt April 14-18.

The Eva Lanz co. in East Lynne, followed by Nobody's Widow week of April 20, closing their engagement April 26.

The Behman Show is on at the Gayety, and as usual is making a big hit.

The Krug has the Beef Trust Beauties.

J. Ringwalt.

SPOKANE

Mary Garden in Thais established a new high record for receipts in a Spokane playhouse April 7. As a result, it is thought Spokane will be regarded by opera co. managers as among the best cities on the Western circuit. Thais brought $5,500 to the box-office of the Auditorium.

Justina Wayne, playing her last week with the American Theater Stock co., was given an ovation by her admirers at the American. Marguerite McNulty made her initial bow as ingenue, and was very favorably received. The Cowboy and the Lady was the play. Henry Hall as Henry North and Laura Adams scored. The Spendthrift is underlined.

University of Michigan Glee and Mandolin Club scored a decisive success in a concert April 7. The local Michigan society had charge of the event.

New headquarters of the Theatrical Mechanics' Association at 324 Riverside Avenue was opened with a house warming April 16. An orchestra and headliners from all Spokane vaudeville theaters gave a programme, after which supper was served.

Every theater in Spokane joined in a benefit at the Pantages for Ernest Tenny, of Waterbury Brothers and Tenny of the E. and C. Circuit, who has gone to Arizona suffering from tuberculosis.

Headed by the Boston and Montana band of thirty pieces, residents of Butte, Mont., will come to Spokane during the week of June 16-21 to participate in the Pow Wow, the annual carnival of the Spokane country.

Advance notices from Loudon Charlton, American manager of Harold Bauer, announce that the great pianist will play in Spokane next year.

A lecture concert will be given by the Musical Art Society April 25, the lecture by Francis Walker. Wagner's opera, Lohengrin, will be the subject.

With Mr. and Mrs. F. Herbst as assisting soloists, the Mendelssohn Club will give a concert April 22. Mr. Herbst is a violinist of wide reputation and is an instructor at Washington State College. Mrs. Herbst is a grand opera singer, now on a concert tour of the West.

W. S. McCrea.

KANSAS CITY

Raymond Hitchcock in his latest musical comedy, The Red Widow, was the Willis Wood offering April 13-19, opening to big business. The show was pronounced his best since King Dodo, and the big audiences were greatly pleased. Flora Zabelle shared in the honors with the star, while Theodore Martin, Edward Metcalf, and George Romain all pleased. Frances Starr April 21-26.

Hanky Panky played a return engagement at the Shubert April 13-19, and was as generously received as upon their first visit several months ago. Christine Neilson is one addition to the cast not seen here before, and her singing was a decided feature. Business was excellent throughout the week. Gertrude Hoffmann April 20-26.

The Grand had The Great Divide April 13-19, playing to very satisfactory business. Albert Phillips and Leila Shaw headed a capable co. in the presentation of the play. The Gray Hawk 20-26.

Louis Simon, Kathryn Osterman and co. were the Orpheum topliners April 14-19, playing to the usual good business. Other acts on the bill also pleased.

Jane Courthope and co. and the Nellie Andrews co. were joint headliners on the bill at the Garden April 13-19, playing to good business nightly. Other acts were also entertaining.

The Empress had Frances Clare and her Eight Little Girl Friends as the headliner April 13-19, opening to big business.

The Midnight Maidens held the boards at the Gayety April 13-19, and were well received by fair sized crowds. Merry-Go-Rounders April 20-26.

The Century had The Gay Girls of Gotham for the week of April 13, and pleased to good business. Watson's Beef Trust April 20-26.

D. Kendy Campbell.

SEATTLE

At the Moore the Chicago Grand Opera co. April 5 closed its engagement with Luisa Tetrazzini in Lucia di Lammermoor, in triumph before a capacity house. The next attraction was The Prince of Pilsen April 6-12, matinees April 9-12, which drew audiences averaging fair business.

The offering at the Metropolitan was The Bachelor's Baby April 9-12, matinee April 12. Attendance was not large.

At the Seattle The Thief April 7-13, matinees April 10-13, was presented in an acceptable manner before houses averaging good business.

At the Orpheum Henry E. Dixey and vaudeville April 6-12.

At the Empress Arabian Acrobats and vaudeville April 6-12.

At the Grand, Alhambra, Clemmer, and Melbourne motion pictures and vaudeville April 6-12.

Benjamin F. Messervey.

PROVIDENCE, R. I.

With the excitement of opening week as a matter of record, the Albee Stock co. settled down and found themselves with a fine performance of The Dawn of a To-morrow April 14-19. Miss Neilson has her first real opportunity in the leading role, which she accents most capably. Mr. Churchill and Mr. Overmann also contribute fine work. Get-Rich-Quick Wallingford April 21-26.

Arsene Lupin was the offering of the Empire Stock co. April 14-19, which was given a fine presentation during the week. Homer Barton and Lovell Alice Taylor share honors in the leading roles. The Marionettes April 21-26.

Clever comedy catchy songs, and a fine appearing co. feature in he Queens of Paris at the Westminster April 14-19. Social Maids April 21-26.

The Colonial had a week of "movies," featuring films taken by local interests of various interesting features in connection with the local Fashion Week.

The Misses Mixter gave one performance at the Providence Opera House April 18 of a musical and miniature doll opera and play of Cinderella, which was very well received. Teck show. Money in Sight. April 21. Aborn Opera co. April 28.

Marguerite Skirvin and Lora Rogers made their first appearances with the Albee Stock co. April 14, and were given a cordial reception.

H. F. Hyland.

ALBANY, N. Y.

The Metropolitan Grand Opera co. for the second time this season attracted a full capacity audience at Harmanus Bleecker Hall April 15, appearing in Hansel and Gretel and Pagliacci. Pasquale Amato, Belle Alten, Carl Jorn, Emmy Destinn, and Otto Goritz were among the celebrities of the opera who interpreted the leading roles and charmed the great audience with artistic work. The large and efficient orchestra, under the direction of Richard Hageman and Giuseppe Sturani, added much to the success of the engagement, which was under the local direction of Ben Franklin.

The Lyteil-Vaughan Stock co. produced The Gamblers week April 14, except April 15. It proved one of the best offerings by this popular co. of stock players and attracted the customary packed houses. Bert Lytell, Evelyn Vaughan, Wilson Reynolds, and Halbert Brown and the balance of the co. had agreeable roles and scored well. The skill of the stage manager, Francis J. Kirk, was in evidence in the effective mounting of the play. The Girl of the Golden West April 22-26. Philharmonic Orchestra April 21.

At the Empire, Dave Marion and his clever co. of burlesquers drew packed houses April 14-16. Marion's grotesque impersonation of Smutty the Cabman scored its usual big hit. The musical numbers were above the average and proved a pleasing feature. The Merry World, with Tom Smith and Phil Doyle, filled the week out to crowded houses.

The New York Stars Burlesquers at the Gaiety, with Mlle. Irene as an added feature, drew packed houses.

Proctor's offered a splendid bill with Hart, Archer, and Shaw Twins in A Night on a House Boat; Toner and Gran, Cauffman and Carroll, Frank Palmer, Four Musical Maids, and Juliette's Elephants as chief features.

The Four Musical Hodges, Daley Brothers, International Polo Team, Davenport-Regnard co. and photo-plays drew crowds at the Colonial.

The Union College Dramatic Club play, The Snowball, will be presented in the Mohawk Theater, Schenectady, April 28. Simeon Leake, to whom great praise has always been given for the many successful productions by this club, is again coaching the cast, which has been rehearsing earnestly for this three-act farce-comedy.

Paul Swan, the Greek dancer, appeared at Centennial Hall April 11, 12, in his poetical dances, Quest of the Soul, The Faun, and The Sphinx. Mr. Swan is a former Albanian.

George W. Herrick.

BUFFALO

The Woman opened a three-day return engagement with the same excellent cast seen here before at the Star April 14-16, and is not outworn as the large audience decided. Robin Hood, with Bessie Abott in the leading role, April 17-19. George Arliss in Disraeli April 21-26. Jessie Bonstelle opens her Summer season in stock April 28.

Primrose and Dockstader in old-time minstrelsy pleased big audiences at the Teck April 14-16. Sothern and Marlowe April 17-19 in Romeo and Juliet, Much Ado About Nothing, Hamlet, and at the matinee, As You Like It. Edna Baker heads the Teck's Stock co. commencing April 21. The opening bill, Sister Beatrice.

Madame X was the attraction at the Majestic April 14-19, with Eugenie Blair in the title-role. By her admirable work she won new laurels. Large houses. Gabriel Ysayre, violinist, April 20. Where the Trail Divides, April 21-26. The Summer engagement of the Baldwin-Melville Stock starts April 28.

The bill at Shea's April 14-19 was headed by Bessie Clayton and scored a wonderful success. William Weston and co. presented a most unusual musical act in Attorneys: Zeno, Jordan and Zeno were strong favorites; Adler and Arline promised something new and made good. The other acts were good. The Song Birds are featured April 21-26.

At the new Academy April 14-19, Big Jim, a bear, was featured at the afternoon performances, and at the evenings Yerxa, S. R. O. The Bowery Burlesquers at the Garden April 14-19; old favorites; drew capacity. The World of Pleasure April 21-26. The Garden, as a burlesque theater, will cease to exist after this engagement.

The Girls from Joyland attracted large audiences to the Lafayette April 14-19. The Monte Carlo Girls April 21-26.

J. W. Barker.

ATLANTIC CITY

At the Apollo, night of April 14, Thomashevsky's Yiddish Players from the Arch Street Theater, Philadelphia, played in The Girl from the West to good business. The Virginia April 15, 16, with James Dunsmith; good acting and popular priced play; the loss of most of this co.'s scenery at Mansfield, O., hampered the production. May Robson with her A Night Out April 17-19; fair business.

Week of April 22 will be devoted to the opening performances of Douglas Fairbanks in Cooper Hoff, Inc., except for Wednesday night, when the Choir Alumni of the Ascension Church will give The Chimes of Normandy.

Harry Brown, who over a year ago was the manager with Louis Wesley of the Savoy here, will be the manager of the new theater being erected at St. Charles Place and the Boardwalk, according to local theatrical rumors. Brown is much interested in the house, which has been leased by Nixon and Zimmerman, and which, it is said, will be run at moderate prices in competition with the Savoy, which now controls the local vaudeville field. The new building is well up and will probably open in June.

Arthur G. Walker.

COLUMBUS, OHIO

After having all of the first-class bookings canceled for the last three weeks, Columbus has at last received at least one good thing, The Blindness of Virtue, the much discussed Chicago success, arrived here April 14 for a three days' stay. The co. of English players presenting this is one of the best aggregations that has visited Columbus this season, and the patrons of the Hartman enjoyed a real treat. Blanche Bates April 18.

The Southern has been dark since before the flood, having canceled and refunded the receipts of Sothern and Marlowe.

Keith's offers a good bill this week, with Nina Morris as the headliner.

The Three Twins, with a capable co., is pleasing the High Street habitues.

The opera lovers of Columbus are much inthused over the inaugural season of the Chicago Grand Opera co., coming April 30, for a performance of Lucia, with Tetrazzini, and a matinee of Hansel and Gretel. Manager Dippel has donated the guarantee fund of $5,000 to the flood sufferers of Columbus.

L. G. Latham.

LOS ANGELES

John Drew at the Mason April 7-12 in The Perplexed Husband to good houses. Mr. Drew in the part of Thomas Pelling has a rather conventional role and in a strong character and the same is handled by Mr. Drew in a very distinguished manner and consummate technique. Mary Boland in the role of Kallia is well placed and keeps the audience highly entertained. The entire co. is well selected, as is usual with the Drew cos., and the engagement here was a pleasure to the public.

The Elixir of Youth at the Burbank has finished its eighth week to packed houses and started its ninth week on April 13. There is no question but that this comedy has proven a substantial hit of the lasting kind and that nearly 100,000 people have laughed over the tremendously funny situations.

The Tik Tok Man at the Majestic started its third week April 13. Unquestionably the initial production of this delightful musical extravaganza is a great success and will be so throughout its trip through the East. It is a charming creation with fantastic music and magnificent and beautiful stage effects and well worth the while of everyone to see.

At the Morosco April 7-12 Florence Reed in The Easiest Way was the attraction to good houses for the week. Commencing April 13, Miss Reed and the Morosco Producing co. were seen in a French farce, The Million, in which play Malcolm Williams made his first appearance with this co.

Chauncey Olcott in The Isle o' Dreams was at the Mason for the week beginning April 13.

Don W. Carlton.

CINCINNATI

The recent floods in this section have had their effect on general business conditions in this city, and this is now being felt considerably in the theaters.

At the Grand, Julian Eltinge opened his third engagement in as many seasons in The Fascinating Widow April 14. This star, always popular here, enjoyed fairly good business throughout the engagement. Mrs. Fiske in The High Road April 21-26. Interest is being centered on this engagement on account of the recognized leadership of Mrs. Fiske in the profession.

At the People's, The Girls from Missouri opened matinee April 13, and at the Standard, Al. Reeves's Big Beauty Show opened same date.

Florence Turner, The Vitagraph Girl, is featured at Music Hall in connection with the motion pictures de luxe.

The Chicago Grand Opera co. at Music Hall April 26 for four performances.

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HARTFORD

The Old Homestead at Parsons April 10-12 pleased as much as ever and drew fairly well.

The Boston Opera co. in concert April 15 sang to a large and enthusiastic audience. The acts from Faust were simply set, and the acting was not particularly good, but the singing of the beautiful music was liberally applauded. The songs, which composed the rest of the programme, all seemed to please alike, but Madame Scotney's rendition of the Traviata aria Ah fors e lui especially pleased.

The Trinity College students' performance of 7-20-8, in benefit of the Hartford Dispensary, was attended by a fairly large and fashionable audience. Victor Di Nezzo as Signor Tamborini scored the biggest hit.

At Poli's, The Pullman Porter Maids head a finely-balanced bill, including Deiro, musical wizard; W. C. Fields, Hilda Hawthorne, Ward and Weber, Tom Davies Trio, and Barani and Navarre. Underlined for week of April 28, The Nurse Maids.

The Hartford presents a strong attraction in the Merideth Sisters and the other acts, together with the pictures, are well received.

Business still continues good in all the picture theaters. The new Casino Theater, which will show Kinemacolor Pictures exclusively, opened with the Panama Canal and Balkan War pictures as the attraction.

Lawrence Sherard.

MONTREAL

Henry Miller opened at His Majesty's April 14 in The Rainbow, supported by Ruth Chatterton and a competent co. It proved a charming play well staged and acted without any particular fuss in it. The scenery was particularly good. Besides Mr. Miller and Miss Chatterton, Louise Closser Hale and Robert Stowe Gill are deserving of special mention. Pollar Juvenile Opera co. April 21-26.

Maeterlinck's charming allegory, The Blue Bird, drew good audiences to the Princess April 14-19, and it was interpreted by a capable co. Burford Hampden and Editha Kelly appeared as the Two Children Mytil and Tytil. Cecil Yapp again scored as the cat, and Ethel Brandon and Dore Davidson gave fine performances of the old grandfather and grandmother.

Aufrom Bernadi, the lightning change artist at the Orpheum, gives a fine performance in an eight-character sketch, in which he plays all the parts. Milton Pollock and co. appear in Breaking to Father. Ethel Green is very charming. Selma Breats, Edmund Hayes and co. in The Piano Movers, Bradshaw Brothers, Carrol and Fields, and Sweatnam, are all good acts.

The Cracker Jack Burlesquers are giving a good show at the Gaiety. Harry Bennett still continues the headliner at the Lyric.

Just before going on for her act at the Orpheum, Monday, Ethel Green received a telegram announcing the death of her father. Though under a great strain, she went on with her turn.

W. A. Tremayne.

NEWARK, N. J.

The Aborn Grand Opera co. entered upon its third and last week at the Newark April 14-19, presenting three operas: Lucia de Lammermoor, Tales of Hoffman, and Hansel and Gretel. Edith Helena and Ivy Scott, alternating; Salvatore Sciarretti and Pietro Venerandi, alternating; and Louis Daniel and Morton Adkins alternating; Arthur Green and Francis T. Tyler alternating; John Mercer and Harriet Kuttner, Leonard Mancloff, Blaine De Selem, Louis D'Angelo, Marie Louise Elsegood, Gladys Chandler, Miriam Norris, and May Ward. The season has proved successful, both from an artistic and financial standpoint, and the Aborn brothers have left the door wide open for a return engagement. Next week, Milestones, to be followed by Officer 666 and Julian Eltinge, which closes the regular season. The Corse Payton Musical Comedy co. will open the Spring and Summer season May 15.

Over Night played a return engagement at the Shubert April 14-19. The co. was above the average and well received.

A Butterfly on the Wheel was presented by the Payton's Stock co. in the Orpheum April 14-19, to the usual crowded houses. Clifford Stork was excellent as Admaston, and Mabel Brownell as Peggy; in fact the entire co. gave a smooth and finished performance. Charlie's Aunt comes next.

Miss New York, Jr. co. pleased large audiences at Miner's April 14-19. A two-act comedy entitled A Marriage of Convenience was splendidly given by Joseph K. Watson, Will H. Cohan and Fay Odell. Lillian Houston, Carrie La Varre and Tom Bennett.

The Olinger Girls co. was the attraction at the Gayety April 14-19. Among the male members were Henry P. Nelson, a native of Newark, who made a favorable impression as the German Race Track Owner; others in the co. were Joe Buckley, Owen Martin, Al. Weston, Gus Reber, Margie Austin, Jane La Beau, Helen Byron.

Edison's Talking Moving pictures were given for the first time at Proctor's April 14-19. Others on the bill were Dorothy Richmond and co., assisted by Florence Crawford, Thomas Evans and Ernest Evans, another playlet entitled Packing Day, by Fred. Graham, and Nellie Dent and co. were very good. Frederick Bowers co. made a distinct hit in his song review, assisted by Ada Rimpel. Toots Davis, Elias Wier, Felix G. Rice, Belle Hathaway and her monkeys, Frank Mullane, Knetzer, Harry Devine, Belle Williams, Lyons and Yosco, and Remos Brothers.

Jacobs's changed their policy for one week only, presenting The Prisoner of Zenda in moving pictures, which proved a big success. The Smart Set will pay their annual visit next.

Louis Leon Hall closed his theater at Trenton April 17. GEORGE S. APPLEGATE.

PATERSON

Our old friend, Ten Nights in a Bar Room, paid us a visit at the Lyceum April 14-19, and drew fairly well. The members of the co. were announced as coming from the Premier Stock co. of Baltimore. George L. Kennedy as Joe Morgan, Robert Graceland as Simon Slade, Elsie Blemline as the child, and George Harris as Samuel Switchel appeared to good advantage. April 18 the same co. gave Dr. Jekyll and Mr. Hyde, Mr. Kennedy appearing in the title-role. The Spring Maid April 21-26.

The Girls of the Gay White Way and Jolly Follies divided the week of April 14-19 at the Empire, Cos. pleased fair houses.

The Orpheum opened April 19 for a benefit performance to striking silk workers. Good bill to packed house.

At the Majestic vaudeville and pictures continue to draw good houses. The bill April 14-19 was Georgette, Variety Comedy Four, Inglis and Reading, Seibert Sisters, Castellani, Joyce and Donnelly, Rice Brothers, and Jardin de Paris Models.

The Opera House drew good houses April 14-19, with a fine vaudeville bill, made up as follows: Three Perry Sisters, Belmont and Hare, the Clarks, George Armstrong, Mattie Lockette, Toney Cornetto and co., Beatrice Harlow, Burkhardt and White, Tom Apole and co., Nancy Howe, Burke and Jerome, and Asco Brothers.

Henrietta Browne, late leading lady of the Opera House Stock co., will appear week of April 28 in a dramatic sketch to be selected by the management. The Pisa Club, an association of local scribes benefited April 16 to packed house. Excuse Me was the bill, with George W. Day in the star part.

Our annual musical festival will be held April 28-30 at the Armory, and the advance sale indicates large attendance. John McCormack, Edward McNamara, Rose Olitzka, Horatio Connell, Dan Beddal, Yvonne Treville, and all the greatest singers will appear together with the Metropolitan Opera House Orchestra.

The Palace, Regal, Lyric, New Grand, Daly's, Royal, Paterson, and Washington, picture houses, all continue to do fairly well, despite the fact that we have 25,000 silk workers on strike.

JOHN C. BUSH.

DENVER

Last week, April 7-12, Maude Adams and Eddie Foy divided the week at the Broadway, and each drew large houses. The receipts of the week were over $10,000. Fine Feathers is filling the week April 14-20, and its remarkable cast, which includes Rose Coghlan, Lolita Robertson, Robert Edeson, Max Figman, Wilton Lackaye, Amelia Summers, and Helen Hilton, is a splendid galaxy of players such as we seldom see assembled. Raymond Hitchcock follows.

The Orpheum has its customary fine bill with Puss in Boots as the headliner. The Kyles, Claude Golden, Thomas Jackson and Bernard Cavanaugh, Ralph Edwards, Jack Ryan and H. Austin Tierney complete the bill.

Ropel sang in concert at the Auditorium April 15. Myrtle Davis was the soprano. A packed house was out to greet him.

Grand opera, with Mary Garden, Caroline White, Madame Tetrazzini and all the lesser lights April 11-13. Every seat was sold for all four performances. On Sunday the opera co., except the four stars, remained over and gave a free concert to over 30,000 who crowded the big Auditorium. The city's eight newspapers and a few wealthy citizens stood the expense. It was a rare treat. So many could not gain admittance that a portion of the programme was repeated in the street afterward for the benefit of those outside. The weather was particularly favorable during the four days that the co. was in town. Grand opera will be a thing of every season hereafter.

GRANVILLE FORBES STURGIS.

SAN FRANCISCO

Mazzie Pepper stayed with us but one week and caught the public fancy. Last evening, April 18, John Drew opened at the Columbia in The Perplexed Husband to a good house. It pleased. and will run two weeks, with Saturday and Wednesday matinees.

The Alcazar offered The Squaw Man April 14 to good house. Waldron and Louis playing the leads. Matinees Saturday, Sunday, and Thursday. Next to be revived will be The Admirable Crichton by popular request.

Nat Goodwin opened April 13 in Oliver Twist at the Cort to a big house. Goodwin was Fagin, and his leading lady, Marjorie Moreland, took the part of Nancy Sikes; both pleased. It ran one week only, and gave way to Oliver Morosco's The Tik Tok Man of Oz, a fairy land fantasy. The engagement is limited.

The Savoy is still running the moving picture show, theme, Aton of the World.

The Orpheum has a new show, including Charles Kellogg, Percy Waram and co., Bixley and Lerner, Abbott and Curtis, the Three Bohemians Street Singers, Sandor's Circus, and Daisy Jerome.

The Empress has Pattee's Diving Girls and Neil McKinley.

Pantages attracts with Belle of Chinatown, the Four Prevosts and few other good numbers. Business good in the vaudeville houses.

The National is playing Masters and Slaves, with Raymond Whitaker in the lead.

Censorship bill has passed one House of the Legislature. It provides for six members to received $2,400 a year to pass upon moving pictures.

The Glee Club of the University of California gave a concert April 16 at Scottish Rites Hall.

Phil Hastings is now the press agent of the Tivoli. Oliver Morosco is coming to town to build a big theater. A. T. BARNETT.

LOUISVILLE

Macauley's was dark week April 13 and the season at that house is nearing its close.

Mischa Elman, the noted violinist, gave a recital at the Shubert Masonic April 16, attracting a large audience and compelling high praise from the critics.

Alma, Where Do You Live? proved a strong attraction at the Walnut Street week April 13.

Mrs. Wiggs of the Cabbage Patch opens April 20 at the Walnut.

The Jardin de Paris Girls at the Buckingham and Clark's Runaway Girls co. at the Gayety were the burlesque offerings of week ending April 19.

Hopkins's had a successful week with Moore and Browning, Marks and Rosa, Lillian Pleasants, and Marenet and Lewis.

Appearing at B. F. Keith's April 13-19 are Paul Conchas, Edison's Talking Pictures, Julius Tannen, Warren and Blanchard, Ethel McDonough, Kennedy and Rooney, and Marion Littlefield and co.

Ex-Manager James B. Camp, who was the original Wilson man in Kentucky, is being prominently mentioned as the next Louisville postmaster.

Plans are already being rapidly perfected for the coming Summer season at Fontaine Perry and Riverview parks. A portion of the latter washed into the Ohio during the recent disastrous flood.

Louisville friends of Mary Anderson de Navarro, "Our Mary," say she will visit her old home city when she next visits America, which is to be in the near future.

Shelby Hull and F. M. Reynolds, of Billie Burke's co., were warmly welcomed during The Mind-the-Paint Girl engagement at Macauley's April 11-18. Hull is the son of a former dramatic critic of the *Courier-Journal* and Reynolds is well remembered as a member of the old Meffert Stock co.

The Whallen Brothers were sufferers from the ravages of the big water, a portion of their beautiful home on the Ohio being washed away.

CHARLES D. CLARKE.

DETROIT

Harry Lauder crowded the Garrick April 14-19 and matinees were given daily to take care of the overflow. Next week, Mrs. Leslie Carter will occupy the Garrick stage in a repertoire which embraces The Second Mrs. Tanqueray, Zaza, Camille, and The Gay Lord Quex.

Billie Burke in Mind-the-Paint Girl drew well at the Detroit Opera House April 14-19. Margaret Illington in Kindling follows.

Kathryn Kidder and co. in The Washerwoman Duchess, and Lillian Shaw divided honors on the Temple Theater bill April 14-20.

Vaughan Glaser and his well balanced co. began an indefinite engagement at the Lyceum April 13 and presented for the first week Israel Zangwill's The Melting Pot. Mr. Glaser has always been a prime favorite with the theatergoing public of Detroit and a long and popular engagement is looked for. The Crisis next.

The program at Miles April 14-20 included Francesca and Traithen in terpsichorean specialties, and W. B. Patton in Apple Blossoms.

Burlesque was represented in Detroit April 13-19 by the Columbia Burlesquers at the Gayety and Girls from Reno at the Avenue.

ELYP A. MARONI.

PITTSBURGH

The Passing Show (the Winter Garden co.) played a return engagement at the Alvin week April 14, and large audiences were the result, three extra matinees being given. The cast remains unchanged. Trixie Friganza carries off most of the honors. William Faversham will be seen in Julius Cæsar week of April 21, then follows the return of Bunty Pulls the Strings. Return engagements have been quite numerous at this house, and at the same time profitable. The Aborn English Grand Opera co. will inaugurate their season here May 5, continuing for about four weeks.

The Nixon housed the production of Ben-Hur April 14-19, and drew good audiences. This offering, with its large, well-trained chorus, and competent cast of principals, compared favorably with its past presentations seen here. Manager Kirk announces The Governor's Lady April 21-26, with Emma Dunn, a Pittsburgh favorite.

The Shepherd of the Hills did a good business at the Lyceum April 14-19. Ella Malmrose played the role of Pete in a sympathetic and appealing manner, winning instant favor. The entire cast was a good one, and included Margaret Langhorne, John Thora, Leighton Stark, and Don Merrifield. Human Hearts April 21-26, then follows Madame Sherry.

Edwin H. Curtis, stage-manager of the Duquesne, and who left for Washington, D. C., for a Summer season of stock, will be succeeded by Thomas Coffin Cooke. The latter is credited with a long and successful association with Wagenhals and Kemper.

The Harry Davis Players were seen in a revival of The Commuters April 14-16. Lillian Kemble made a splendid Hetty Brice, while Charles Gunn made a competent Larry. Katherine Stanton, Dennie Harris, and Loretta Wells were well cast, and the offering a most pleasing one. The Deep Purple will be the vehicle April 21-26.

The Grand entertained with a good and varied bill April 14-19, headed by William Burress and co., Louise Galloway and co., Brown and Blyer, Nellie Nichols, Frosini, and Zerthe's Dogs were also on the bill, this latter being about the most interesting animal act ever seen here.

The Rialto Rounders, with Sam Howe as the chief funmaker, attracted April 14-19 at the Gayety, while Charles Robinson Crusoe Girls returns April 21, 22.

Lillian Kemble's host of friends in Pittsburgh will turn out in numbers when she makes her farewell appearance with the Davis Players April 21-26 in The Deep Purple. Her engagement with this organization was only a special one, but during her association here she has added to the laurels already won as leading lady a couple years ago at the Grand. Her successor will be named later. DANIEL J. PACKINHAM.

RICHMOND, VA.

Fritzi Scheff in The Love Waltz April 13 to good business at the Academy of Music. Valeska Suratt in The Kiss Waltz April 15, 16. Bought and Paid For April 21-23. Academy will house a stock co. this Summer, visiting stars will appear.

Human Hearts April 14-19, a pleasing play; business good at the Bijou. The Common Law April 21-26.

Lorraine and Dudley, Pons and Pons, John Geiger Bolton and Everdeen, To Tyr Brothers, and pictures at the Colonial April 14-19.

Sam Mylie in Johnny Wise at the Empire April 14-19; business good. W. G. NEAL.

INDIANAPOLIS

The Excuse Me co., booked for three performances at the Shubert Murat April 3, 5, and which arrived for only the last performance April 5, finished out their engagement April 11, 12, attracting large, well pleased audiences. Annie Russell, who has not been seen here for years, was a most welcome visitor April 14-19 in She Stoops to Conquer and The Rivals. Assisted by a splendid co., Miss Russell gave a remarkably fine performance, which gave the highest satisfaction and great delight to large audiences.

Manager Fred J. Dailey received word April 15 that Hindle Wakes, the much discussed English play, will be the attraction week April 21. William T. Hodge in The Road to Happiness follows April 28-3, which closes the season. The stock season will open May 5.

English's, which closed the season with Billie Burke April 5, remains dark until May 5, when Bingham, Crom and Cohen will open their third season of popular vaudeville for the Summer.

Madame Sherry, seen here for the first time at popular prices, attracted large audiences at the Park April 14-19. This closes the season at the Park. Flood conditions over the country making it impossible for plays booked to get here. Announcement for plans for the Summer season have not as yet been made.

The Holden Players were well received at the Colonial April 14-19 in Dorothy Vernon of Haddon Hall. Forty-five Minutes from Broadway follows.

The System, with Taylor Granville, Laura Pierpont and others, was the big and popular feature of an all-round good bill at Keith's April 14-19. Especially favored were Murtal and Frances, and Kenny, Nobody and Platt, old favorites, who brought down the house with their Steamboat Bill and Casey Jones song. Olive Briscoe made an excellent impression. Billy Hall and co., Charles Ledegar, and the Four Cliftons pleased.

Harry M. Holden, of the Holden Players at the Colonial, returned this week from Middleton, O., where he attended the funeral of his father, William Holden, who was seventy-nine years old.

Annie Russell captivated a large audience at the Propylaeum afternoon April 15, at the open meeting of the drama section of the Women's Department Club. Her subject was The Player's View of the Playgoer.

PEARL KIRKWOOD.

DES MOINES

Work is progressing rapidly on the new Empress Theater, being built by Albert Gotschall, and will be ready Sept. 1.

Donald Brian in The Siren proved a popular attraction at the Orchel for two performances Saturday 13, and Mr. Brian quite won the hearts of Des Moines theater lovers with his clever and graceful dancing.

Robert Hyman, leading man at the Princess since the opening of the present season, was given quite an ovation Saturday on his departure for Utica, N. Y., where he has accepted a Summer engagement.

George Barbier and Carrie Thatcher, both popular members of The Princess co., leave this week for Washington to open a Summer engagement.

Albert Getchell at the Berchel April 18, matinee and night. The Price She Paid April 13. Bunty Pulls the Strings April 21.

Albert Getchell Stock, week began Sunday, April 13, in Facing the Music.

Albert Getchell Vaudeville, six big acts, at the Majestic, first half of week, commencing Monday, April 14; bill headed by Mr. and Mrs. George P. Moore in a comedy playlet, A Matrimonial Substitute. Later half of week, Saturday matinee, headline was Ray's Nanaseas, a miniature musical comedy.

Orpheum Vaudeville started Sunday matinee, with bill headed by Ralph Hers.

Two days, April 19, 20, Martin Beck offered Madame Sarah Bernhardt. A. KARR.

WARD AND VOKES END AS TEAM

Ward and Vokes, that long-established and popular team of entertainers, whose names are familiar to all theatergoers, made their last appearance as a team on Saturday night, April 19. Mrs. Ward (Lucy Daly) and Hap Ward contemplate starring jointly in a musical comedy, and Mr. Vokes goes into vaudeville next season.

FRANCIS SAYLES HURT

While playing Dorothy Vernon of Haddon Hall at New Castle, Pa., Francis Sayles, the leading man and owner of the company, had a narrow escape from losing his right eye.

In the duel scene in the third act Jack Flynn, who was playing the part of Sir Malcolm Vernon, let his sword slip and it caught Mr. Sayles just below the eye, inflicting an ugly wound. Mr. Sayles finished the performance, but during the remainder of the week this part of the play was cut out.

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AMUSEMENTS the COUNTRY OVER

ALABAMA.

BIRMINGHAM.—JEFFERSON: Neil O'Brien's Minstrels 8: exceedingly meritorious performance to small houses.——MAJESTIC: Week of 14, School Days: good co. and playing to capacity. Week of 21, A Knight for a Day.——BIJOU: Week of 14, George Sidney in Busy Izzy: big business to pleased audiences. Week of 21, Charles Grapewin in Between Showers.——ORPHEUM: Dark, but will open in about two weeks.——AMUSE-U: Week of 14, Katherine Shepard, Boyd and St. Clair, Sutton and Caprice, Richard Hamlin, motion pictures.——BEST: Week of 14, the Susanne Carter Musical Comedy co.: splendid business.. All picture houses report splendid business, especially the Trianon, Princess, Bonita, Alcazar, Vaudette, Odeon One and Two, Victoria and Queen. The new Lyric, a $350,000 vaudeville house, is rapidly nearing completion, but will probably not open until Fall.

MOBILE.—LYRIC: A Knight for a Day 14-19 pleased good business. The Black Friars' Society in You Never Can Tell 17, by students of University of Alabama.

MONTGOMERY. — Howe's Great London Circus, which wintered here, opened season 12 with a clean and excellent performance to very large attendance.

SELMA.—ACADEMY OF MUSIC: The season closed with Neil O'Brien's Minstrels 7.

CALIFORNIA.

OAKLAND. — MACDONOUGH: Chauncey Olcott 7-9: fine performances to fair attendance.——THE LIBERTY: Bishop's Players presented Uncle Sam 7-12: first time out West: production greatly appreciated: capacity houses.——COLUMBIA: Dillon and King in London Town 6-12: performance and attendance fair.——ORPHEUM: High-class vaudeville 6-12 to packed houses.

MODESTO.—MODESTO: Madge Kennedy in Little Miss Brown 8: splendid co.: delighted capacity. The Prince of To-night 10.——ISIS: Vaudeville and moving pictures 8, 9 pleased. Dick Wilber co. in Peaceful Valley 10: good co., to fair house.——DREAMLAND and STAR: Moving pictures to crowds.

COLORADO.

COLORADO SPRINGS.—OPERA HOUSE: Bunty Pulls the Strings 8 pleased good business. Eddie Foy 14.——BURNS: Dark 14. David Belasco 18.——EMPRESS: S. and C., the Great Westin, Manning Twins, Deland, Carr and co., Frances Clare and co., Lucille Savoy, Patty Brothers: capacity.

CONNECTICUT.

NORWICH.—DAVIS: Vaudeville week 14, headed by the Luciers, with three other acts and excellent pictures: good business. Auditorium and Breed had their usual fine bills of vaudeville and pictures. Large houses. Next attraction, The Rose Maid, early in May.

WATERBURY.—POLI: Bought and Paid For 11: two performances to capacity, Bunty Pulls the Strings 23.——JACQUES: The Poli Stock co. in The Easiest Way 14-19, before large audiences.

WILLIMANTIC. — LOOMER: Ethel May Shorey Repertoire co. 17-20. Bunty Pulls the Strings 25.

FLORIDA.

MARIANNA.—NEW AUDITORIUM: Freckles 11: good business, but failed to please. R. H. Liddon has taken charge of the New Auditorium. It will be remodeled in near future: up-to-date plays are being booked for coming season.

GEORGIA.

MACON.—GRAND: A Knight for a Day week 7: large and appreciated crowds.——PALACE: Vaudeville and splendid music.——MAJESTIC: Allen and Kenna's musical comedies to large houses.——LYRIC: Vaudeville and fine pictures to good business.

ROME.—UNDER CANVAS: Sanger's Circus 10. Littlejohn's United Shows 14-19.

IDAHO.

CALDWELL. — OPERA HOUSE: Haller's Vaudeville 1-6: big business.——NEW BUNGALOW: Motion pictures to packed houses.——MAGIC: Motion pictures to excellent business.

BOISE.—PINNEY: The Ben Greet Players in She Stoops to Conquer 11. The Comedy of Errors 12: pleased large audiences. Paul Rainer's Picture Hunt 24-26.

ILLINOIS.

DIXON.—OPERA: Bought and Paid For 10, with Frank Mills, Kathlene McDonald, and Helene Lackay in leading roles: pleased good business. Attractive vaudeville and motion pictures pleased good business 11-13.——FAMILY: Extremely attractive vaudeville and motion pictures pleased good business 10-15. —— PRINCESS: Pleasing motion pictures to good business 7-15. Mr. and Mrs. Charles Plein have resumed management of the Family Theater, and have resumed furnishing vaudeville of very highest class as well as best motion pictures for the patrons of the house.

EAST ST. LOUIS.—AVENUE: Vaudeville and pictures headed by Thermos, Gardner and Revere, Termandee and May Duo in eccentric musical novelty, Edith Haney, Douglas and Douglas, gymnastic frolics: fair houses and good co. 14-16.——LYRIC: Motion pictures, attractive billboards, and photoplays to overflowing houses 13, 14.——EARL: Pictures and accidental vaudeville. Cordell Stock co. played King of the Rangers to full houses.——ODEON: Moving pictures to fair houses.——HOME: Moving pictures: good films to capacity houses.

ELGIN.—GRAND: Vaudeville 10-13. Hayward Sisters, Sylvester and Vance, Keane and Holland, Keit Brothers, George B. Reno and co. introducing Bessie Reno: excellent bill and business. Sherman Stock co. 17—indefinite. What Happened to Brown? is opening bill.——LYRIC: The Blanche Walsh Resurrection Pictures 11, 12: very fine: capacity business second night. Business is also good with pictures at the Star, Temple, and Orpheum.

QUINCY.—EMPIRE: The Confession 9: fine production: good business and satisfaction. W. N. McConnell, manager of the Bijou Vaudeville, has leased the buildings at 624-26 Hampshire Street, and will open within the next few months a new motion picture theater, with a seating capacity of 650. St. Louis German Theater co. 16. Bought and Paid For 1'. The Galloper (local) 18, Bowman-Martin Stock co. 20-27.

TAYLORVILLE.—ELKS': Vaudeville and moving pictures to good business. M. H. Fort, manager of the Elks', has let the contract for the erection of a large up-to-date airdome, which he expects to open May 15. Vaudeville and moving pictures will be the attractions during the Summer. Mighty Haag Circus May 6.

MONMOUTH.—PATTEE: Rose of Plymouth Town 10 (seniors of Monmouth College) pleased good house. The Girl at the Gate and Modern Eve were both canceled by their managers on account of the flood.——LYRIC: Vaudeville and moving pictures: good performances daily to packed houses.

DECATUR.—POWER'S: Henry Kolker in Our Wives 9 pleased a good house. Emma Bolton Stock co. in The Belle of Richmond 13-16: good business.

JACKSONVILLE.—GRAND OPERA HOUSE: Our Wives 14 pleased good house.

INDIANA.

SOUTH BEND.—OLIVER: The Blindness of Virtue 10: excellent, to big house. Henrietta Crosman in The Real Thing 12 delighted two good houses.——AUDITORIUM: Wright Huntington Stock co. in The Deep Purple 13 to two large houses. The Quaker Girl 15 pleased good business. Madame Nazimova in Bella Donna 16. Adelaide Thurston in The Love Affair 19, 20. Mrs. Mabel S. Keightley, of this city, has written a play, The Honor of Savelli, which has been accepted by Paul Gilmore, and it will be produced by him during the season of 1913-1914. Mrs. Keightley is the author of several successful plays, and is well known as a contributor to some of the best magazines.

CRAWFORDSVILLE. — MUSIC HALL: Imperial Comedy co. 7 (home talent) pleased fair house. Home Talent Concert 8: fair attraction and business. U. T. C. 9: played two fair houses. Photoplays 11, 12: good business. Wabash Glee Club 15 pleased good house.——JOY: Pictures 7-12: large audiences satisfied.——THEATORIUM: Pictures 7-12: good, to excellent business. Manager White, of Music Hall, announces that the following attractions have canceled The Spring Maid, Excuse Me, John W. Vogel's Minstrels, Sarah Padden, and The Rose Maid all on account of flood.

MUNCIE.—WYSOR GRAND: Week of 7 Munthe's Modern Drama Players in The Man on the Box, The Wolf, The Easterner, Drifted Apart, Charity Ball: good co. and houses. The Frolicsome Lambs' Burlesque 15, 16. U. T. C. 17, 18. Howe's Pictures 24. Vogel's Minstrels 26. Bunty Pulls the Strings 30.——STAR: The Great Lutz and co., Harry Reso, Gilmore Corbin, the Mary Reith co., and the original Dayton Flood Pictures.

GOSHEN. — JEFFERSON: Henrietta Crosman in The Real Thing 10 pleased good business. The Blindness of Virtue 11: interpreted by an all-English cast: delighted audience. The Frolicsome Lambs (burlesque) 14 to medium attendance. The Quaker Girl canceled. Adelaide Thurston in The Love Cure 17. The Trail of the Lonesome Pine, Al. G. Field's Minstrels, and Bought and Paid For are underlined.

TERRE HAUTE. — GRAND: Elks' Minstrels March 31, 1, and benefit for flood sufferers 3. Our Wives 11, 12: good satisfaction. Julian Eltinge in Fascinating Widow 13: packed business. Quaker Girl 14. Wright Huntington Stock co. for five performances from 15. The American is a new picture house.

ANGOLA.—CROXTON OPERA HOUSE: Lyman H. Howe's Travel Festival 4: excellent, to a packed house: well pleased. Baker Brothers' Indian Opera co. 18. Henry Eisle has sold the Rex moving picture house to Avery Fisher, who will continue the business.

FRANKFORT. — ELINN: Henrietta Crosman 8: large audience: pleased. Stetson's U. T. C. co. 10 (matinee and night): good business. Mrs. General Tom Thumb and co., three nights' engagement, 14: good business. The White Sister 21. The Lion and the Mouse 25.

MICHIGAN CITY. — ORPHEUM: Monte Carlo Girls 10 pleased a fair house. A Night on a Roof Garden 13: good business. Al. G. Field's Minstrels 14 pleased S. R. O. Captain Scott's South Pole Pictures 16: fair house. Hotel a La Carte 18, 19.

HAMMOND.—HAMMOND: Al. Field's Minstrels 13: greatly pleased two full houses.——ORPHEUM: A Stubborn Cinderella 10-12 pleased capacity. The Time, the Place and the Girl 13-16: pleasing to S. R. O.

IOWA.

IOWA FALLS.—METROPOLITAN OPERA HOUSE: The Servant in the House 8 to light business: well presented. Welsh Choir 11 to big business: scored a big hit and booked for return date 23. Obrecht Stock co. 17-19. The Girl from Rector's 25. Milton and Dolly Nobles lost most of their personal effects in the fire that destroyed the Julien Hotel in Dubuque 7. Rates of the U. S. A., in which Hugo Koch is starring, has canceled several Iowa dates this month to play a week's engagement at Kansas City. John M. Miller, who is managing The Servant in the House, will take out a tent show playing repertoire later in the season. Blaine Whipple, a former well-known trooper, will be associated with Mr. Miller in the enterprise. Mr. and Mrs. Tommy Mann, of this city, have joined a repertoire co., to play the airdome time in the Southwest. They recently closed with the Ben R. Warner Stock co. Mr. Berger, who was with The Wolf last season, was in the city 8, in advance of the Obrecht Stock co. Ruby Rotnour, formerly well known as leading lady in this territory, is playing Modesty in Everywoman.

BURLINGTON.—GRAND OPERA HOUSE: Jack Dempsey Stock co. 13—indefinite engagement. Bought and Paid For 16. Our Wives, with Henry Kolker, 18. Milwaukee German Theater co. 21. Mrs. Leslie Carter coming in May.——GARRICK: Week of 14, first half: Brindamour, Kreske and Fox, Bebs and Inez Kaufman, Demarest and Chabot. Last half: Musical comedy.

DUBUQUE.—GRAND: Field's Minstrels 9: two performances: big receipts. Everywoman 10: two performances: greatly pleased two full houses.——MAJESTIC: Five Priscoffs, Five Melody Boys, Toomer and Hewins, Al. Lawrence, Sylvester and Vance, Willy Zimmerman, Meinotte Twins, Dave Raphael, Asard Brothers, Carlotta, Milt Ainsman week 15: good business all the time.

DAVENPORT.—BURTIS OPERA HOUSE: Dark 10, 11. Bought and Paid For 12: two performances: drew large and well-pleased audiences. Dark 13. Donald Brian in The Siren 14: satisfactory, to fair audience. The Confession 15: fair business. Our Wives 19. Milwaukee Pabst German Theater co. 21, 22.

FORT MADISON. — EBINGER GRAND: The Confession 11: good co.: pleased good house.——ORPHEUM: Good business in vaudeville and moving pictures. — EMPIRE and PARTIME: Good business to moving pictures. The Ebinger Grand was sold to P. E. Sauerwein this week by E. Ebinger.

WATERLOO.—WATERLOO: The Servant in the House 7: good attraction, to poor business. Field's Minstrels 8: good, to satisfactory business. Everywoman 9: good attendance: very fine attraction. The Virginian 12 pleased two fair houses. Rainey's Pictures 14-16.

CHARLES CITY. — HILDRETH OPERA HOUSE: The Servant in the House 11 pleased fair house. The Girl from Rector's 19. Rates of the U. S. A., with Hugo Koch, 20.——GEM: Moving pictures and vaudeville.

CLINTON. — CLINTON: The Virginian 8 pleased small house. Al. G. Field's Minstrels 10 delighted a near capacity house. Bought and Paid For 11: excellent cast: delighted: good business.

GRINNELL.—COLONIAL: Fifty-fourth Regiment Band, B. O. Worrall, director, Ottumwa, 8: excellent concert, to good audience.

NEWTON.—LISTER'S: A Royal Slave 16. The Virginian 23. Mutt and Jeff 30.

KANSAS.

LEAVENWORTH.—The Con T. Kennedy Carnival co., numbering twenty shows, opened the regular season in this city week of 7. Although bad weather prevailed for the opening an excellent business was done. Herman Q. Smith is the publicity man: good work can be looked for. The co. employs about 500 people, including acts of every description, and is considered the best of carnivals.——PEOPLE'S: Dark 13.——Good motion picture business at the Orpheum, Palm, and Fern.

TOPEKA.—GRAND: Maude Adams in Peter Pan attracted two S. R. O. houses 4: performance exceptionally good. Boy Blue 12: good offering. Raymond Hitchcock in The Red Widow 18.——MAJESTIC: Emma Bunting Stock co. 14-19 in Pretty Miss Nobody. Little Lord Fauntleroy 21-26

INDEPENDENCE. — BELDORF: The Macks and their Hypnotic Comedy co. week 7 pleased good business. S. R. O. sign was out at every performance.

HUTCHINSON.—HOME: Donald Brian in The Siren 8: splendid attraction, to fine business.

KENTUCKY.

LEXINGTON.—OPERA HOUSE: Billie Burke in Mind-the-Paint Girl broke all records for the season 9. Mrs. Fiske 11 more than pleased a large and highly appreciative audience. Black Patti, return date 14, light top-heavy house. Howe's pictures 15, 16: good business.

OWENSBORO.—PEOPLE'S: McDonald Stock co. 10-12 in An American Girl. Tempest and Sunshine and The Red Dagger: fair business. Harry Wilson and the Golden Girls opened a week's engagement in In Gay New York 14 to crowded house: good performance.

BOWLING GREEN. — OPERA HOUSE: Alma, Where Do You Live? 12 (matinee and night) to capacity: splendid satisfaction. Paul Gilmore in The Havoc 22.

MAINE.

PORTLAND. — KEITH'S HIPPODROME: Vaudeville and talking continuing: capacity business 17. Victor's Musical Melange (twenty musicians) and five other vaudeville acts: good bill.——NEW PORTLAND: Vaudeville and motion pictures: excellent bill: pleasing fine business: five acts and three pictures: changed for same number Thursday.—— JEFFERSON: Permanent Stock co. in Charley's Aunt: pleasing big business.——GREELY'S: Vaudeville and photoplays: good business.——CASCO: Motion pictures: fair business.——NICKEL: Motion pictures: excellent business. Manager I. M. Mosher, of Keith's Hippodrome, gave the several acts appearing at his house this week a night off, Wednesday 16, when the Knights of Columbus put on their annual play, The District Attorney. Louis Albion, the popular stage-manager of the Jefferson Stock co., is appearing as Charley's Aunt in the play of that name at the Jefferson. Adelaide Klein (Mrs. Allan Murnane), leading lady with the stock co., celebrated the first anniversary of her Portland engagement last week. She has played a very successful year here, and has made a host of friends.

BATH.—DREAMLAND: Fest Musical Duo, Ford and Mitchell, and photoplays gave excellent satisfaction, to large houses 7-12. Vail and Vail and photoplays 14-16. The County Sheriff 18. Burt and Burt Co., of Washington, D. C., have leased the Columbia for ten years to run as a moving picture house. It will be remodeled, new seats installed, and many changes made. Later it is the intention of the new management to run high-class vaudeville attractions. Mr. Burt, formerly of New York, will manage.

BANGOR. — OPERA HOUSE: Thomas E. Shea and co. 14-19 in A Man and His Wife, Dr. Jekyll and Mr. Hyde, The Bells, The Vendetta: big business: pleased.——BIJOU: Ted and Uno Bradley, Julietta Dika and Will Keigard, Frank Cameron and Edythe Kennedy 14-16, Harry Lakens's Mixed Group of Wild Animals, talking pictures: big business: extra good bill 14-19. Ducallon, Corinne and co., Those Four Girls, pictures 16-19.——At the NICKEL, PALACE, and GRAPHIC good business to motion pictures.

BRUNSWICK. — CUMBERLAND: Marie Lauro and photoplays 7-12: excellent to packed houses. Marie Lauro and photoplays 14-16.—— PASTIME: Joe Belanger and photoplays 7-12: good to good houses. Lillian Carter and photoplays 14-19. House opened with vaudeville 7.——TOWN HALL: Tenth Co. C. A. C. Concert 11: good business. French Dramatic co. 14: good, to fair house. University of Maine Dramatic Club in A Night Off 15. Cabot Club Concert 17.

BELFAST.—COLONIAL: The Country Boy 15: excellent co. Photoplays balance of the week: good business.——OPERA HOUSE: Professor Nose's Trained Horses and Ponies 16, 17 and good pictures.——MEMORIAL HALL: Recital of Irish plays by Professor Windsor P. Dazzett 16 was much enjoyed.

ROCKLAND.—ROCKLAND: Capacity business to local production of Pinafore 14, 15. Mr. Allen as the admiral scored a big hit. Tabloid musical comedy remainder of week.——EMPIRE: Good business to photoplays. Adelyn Bushnell has closed with The Confession, and is taking a vacation in Rockland.

MASSACHUSETTS.

HAVERHILL.—COLONIAL: Grindell and Henry, singing and talking novelty: Murray, Love and Andra, the entertaining three in songs and dances (extra good offering), and Signor Calefty Victor and twenty musicians in a musical melange, and excellent offering, to good business 10-12. Dick and Alice McAvoy, the Van Dykes, cartoonists, and Signor Victor, afternoon and evening, 13. Roy La Pearl, baritone: Jennings, Jewell and Barlowe, comedy singers, in a laughable sketch, The Dude, the Dutchman and the Girl: Billy and Bessie Whitelaw, mind reading: Lavier, aerialist, and a double reel, spectacular photoplay of James K. Hackett in The Prisoner of Zenda 14-16.——OLYMPHEUM: The Mayer Stock co. in Our New Minister, by Denman Thompson, closed a record week 12. For the current week 15: Belasco's The Wife to good business. William Belfort joins the co. this week as lead, vacated by Frank Elliott, who leaves the co. Saturday.——THE MAJESTIC: Now leads them all with excellent bills of moving pictures and illustrated songs.——THE COSY NICKEL: Talking and silent pictures, alternated with songs by Miss Donlon, continue to draw good houses.——THE SCENIC: Excellent moving pictures.

FALL RIVER.—SAVOY: The Mailey-Denison co. presented Girls 14-19, with Carolyn Elberts as Pamela Gordon. Her work in the role amply justified the good things which have been said about her. Evelyn Watson, late of the Brooklyn Stock co., made her first appearance with the co. in the part of Violet Lansdowne, and made a most favorable impression: attendance large. Mrs. Wizzo of the Cabbage

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YOUNG MAN (25), strictly temperate, with good education and appearance, dramatic ability and secretarial experience, desires position as private secretary and player with traveling dramatic company or permanent stock. Address, stating salary, duties, etc. Secretary, care MIRROR.

Patch 21-26.——ACADEMY: S. R. O. is the rule; attractions being exceptionally good. Rowland-West company in Jayne Pomeroy and co. in A Cold Deal 16-19. Grace Fields presented a co. of eleven in the largest act ever seen on the local stage in Fun in a Dollsenhagen Shop.——PREMIER: A fair line of feature photoplays to S. R. O.——PALACE: A strong line of photoplays to large attendance.——BIJOU: Good line of attractions. A Trip Abroad 10 (local) benefit of flood sufferers; cond. to large attendance. Bill 10-16 (except 14) Blockson and Burns, Boston Grand Opera co. in garden scene of Faust, and Martha 14, with Madame Evelyn Scotney, Mlle. Myrna Sharlow, Joseph Mardonna, and a co. of unusual excellence; splendid concert to good attendances.

LOWELL.——PLAYHOUSE: The Drama Players in The Thief: one of best plays presented by co. Big house.——MERRIMACK SQUARE THEATER: In a Tea House, Grace Young and co. in The Fifth Commandment. Temple Players in a minstrel act. Mlle. Clay and her Statue Dog. George Davis: well-balanced bill; packed houses.——KEITH'S: The Five Aramis in A Night in Naples, John A. West, Lew Hoskins, Kathryn Purnell and co., Sutton, McIntire and Sutton, the Three Romanos, Livingston and Fields: fine bill; biz audiences.——OPERA HOUSE: The Country Boy 18. The Rose Maid 19: biz advance sale. This house was packed to the doors 11, when there was given a vaudeville entertainment for the benefit of the Dayton flood sufferers. More than $1,100 was raised.

BROCKTON.——HATHAWAY'S: The Thompson-Woods Stock co. in the musical comedy, The Talk of New York, 14-19: fine performance, to large and appreciative houses. Sam A. McCarry as Kid Burns made a hit, and George Bowman, Virginia Millinan, and Lillian Stewart deserve mention. The co. and chorus did good work. When Knighthood Was in Flower 21-26.——CITY: Saja Marine Band, the Stantons, Stewart and Donahue, the Dollar Troupe, La Volita and Stone, La France and McNabb, and the pictures 14-19; capacity houses.——ORPHEUM: Dare Devil Johnnie Reynolds, Jules Levy Family, Wyer and Sheldon, Latrinser, Lucas and co., Willis Twins, Toby Lyons, and the pictures: pleased full houses 14-19.

LYNN.——AUDITORIUM: Lindsay-Morison Stock co 1-5 pleased large houses throughout with The Nigger. Harry Ingram, Genevieve Blinn, and Edna Oliver made decided hits. A Contented Woman follows, and A Butterfly on the Wheel is booked after that. It might be of interest to Lynn theatergoers to know of the whereabouts of old Lynn favorites. Valerie Valaire is heading a stock co. in Haverhill, Mass. Anna Cleveland, Mrs. George Hibbard, and Wyrly Birch are in a stock co. in New Britain, and John Lorens is in Philadelphia.

NORTHAMPTON.——ACADEMY: Northampton Players 14-19 (excluding 15) in Girls: popular and done with much spirit. Leah Winslow, Martha Mayo, and Regina Cornell were the girls, and Alice Donovan, was excellent as the elocutionist. Dartmouth Musical clubs 15 pleased largely college audience. The Northampton Players gave Pomander Walk at Holyoke 15.

MICHIGAN.

CALUMET.——CALUMET: Adelaide Thurston in The Love Affair 4: packed the house and pleased immensely. The Trail of the Lonesome Pine 12: more than pleased: packed house. Ahorn Opera co. in The Bohemian Girl 14. Alice Lloyd in the Rose Maid 16. Mutt and Jeff 22. Manager Cuddihy, of the Calumet, is touring in Europe, will return early in June.

COLDWATER.——TIBBITS: The Music Makers 7 pleased a full house. Mutt and Jeff 10: turned people away. Lillian Lorens Stock co. billed for 14, changed to a later date. Joseph Sheehan English Opera co. in The Bohemian Girl 17. Al. G. Field's Greater Minstrels 23.

ADRIAN.——CROSWELL OPERA HOUSE: A Butterfly on the Wheel co. unable to fill the date 15 at this house on account of flood, and for the same reason the Sheehan Grand Opera co. comes 18. Trail of the Lonesome Pine 21. Field's Minstrels 22.

SAULT STE. MARIE.——SOO OPERA HOUSE: Adelaide Thurston 5 pleased good business. The Trail of the Lonesome Pine 16.

MINNESOTA.

NORTHFIELD. — WARS AUDITORIUM: The Girl from Rector's 8: played to light business. The Man from Home 11: out on by High School Fall house. Girl of the Mountains 17. The Wars Auditorium has been leased by D. W. Bolt, who will be manager. He is also manager of the Gem, and sets crowded houses every week day night, with vaudeville the last three evenings of the week.

WINONA. — OPERA HOUSE: Ahorn Opera co. in The Bohemian Girl 7: large and enthusiastic house. Everywoman 12: capacity business afternoon and evening: best and most complete productions ever seen here. Married in Haste 13 pleased a well-filled house. The Girl of the Mountains 19. Sherman-Kelly Stock co. 20.

ROCHESTER. — METROPOLITAN: Sherman-Kelley Stock co. 7-16: good co., to capacity business nightly in Girl of U. S. A., Chorus Lady, In Missouri, The Naked Truth, Greed for Gold, In the Bishop's Carriage, Three Twins, Beauty and the Banker, Yankee Doodle Boy.

ALBERT LEA.——BROADWAY: The Bohemian Girl March 31 pleased good business. Thelma 4-6: fair house: pleased. The Mountain Girl 15: good co. and receipts. The Girl from Rector's 20.

MISSOURI.

JEFFERSON CITY.——JEFFERSON: Vaudeville and pictures 6-12 (first half): Elmore and Bartlett, May Ryan: fair, to good business. (Last half): Go-Ko-Mee, good: Perry and Wentfair: to capacity.——GEM: Vaudeville and pictures 6-12 (first half): Mennis and Wilson, good: to good business. (Last half): The Milton Sisters, good: to excellent business.——STAR: Motion pictures: capacity.

ST. JOSEPH.——TOOTLE: Dark 14.——LYCEUM: Donald Brian in The Siren 11: fine production in every respect. The star, Cyril Blufish, Ethel Clemens, and Carroll McComas, all scored heavily: business fair. The Columbian Club in Ruttena 14, 15. Raymond Hitchcock in The Red Widow 17.

HANNIBAL. — PARK: The Confession 8 pleased good business. The New Star and the Majestic have entertained good business in bills and pictures week 7-12.

DE SOTO.——JEFFERSON: Sellano and Alona, musical artists, 7-9, pleased to good houses. Franklyn Kids 9-12: very good act. The Classman 19.

LOUISIANA.——BURNETT-BUELL: Dark 14. Springer Tabloid Musical Comedy co. 21-26.

MONTANA.

BUTTE. — BROADWAY: Red Riding Hood 11: by and for the newsboy, was worth the $1,000 realized for their clubhouse. William Gr Crane 16. The Concert 22.——FAMILY: The Wheeler Players produced 13-16, for the first time on any stage, The Boy, a Civil War drama, by Claude M. Hutchinson, who is a native of Butte and author of a number of successful plays.——EMPRESS: Hal Stephens, Denton and Pete Vancleve, Mozart-La Reine co., Four Melody Monarchs, and Empressscope 19-25. The Edison Talking Pictures and Jennie Britt in monologue 12-18. Uncle Dick Sutton has sold the Great Falls Opera House, purchased a farm in Minnesota, and expresses intention of withdrawing from theatrical life, and with his good wife, "Aunt Fanny," enjoying rest and content "down on the farm."

NEBRASKA.

LINCOLN.——OLIVER: Eddie Foy 8: excellent co.: pleased very good business. Hanky Panky 10: all-star cast with excellent chorus pleased fair business. Raymond Hitchcock in The Red Widow 13: excellent co.: pleased two very good houses. Elinor Bond 16. A Modern Eve (return engagement) 19. Frances Starr in The Case of Becky 20.——ORPHEUM: Biz double bill week 7. Sarah Bernhardt and co., Josie Heather, And They Lived Happy Ever After, Dorothy Brenner and Joseph Ratcliff, Ignatius Cardoni, and McMahon, Diamond and Clemence occupied the theater 7, 8 to advanced prices and played to capacity despite bad weather. Madame Bernhardt appeared in Lucrece Borgia (third act) at both performances 7. In One Christmas Night 8, matinee, and Camille (fifth act) 8, evening. After performances 8 the entire show moved on to Kansas City, and attraction playing at Kansas City moved to Lincoln. The last half of the week, 9-12, Victor Moore and Emma Littlefield, Demarest and Chabot, Wilson's Comedy Circus, G. S. Melvin, the Bensen Players, the Dorians, and Charles and Madeline Dunbar played to very good business.——LYRIC: Dick Cropling and co., the Lorettas, the Mosarts, Hungerford and Fuller, and pictures played to capacity 7-12. Manager Frank G. Behrung, of the Oliver, has been nominated on the Citizens' ticket for City Commissioner. Election May 6.

NEW HAMPSHIRE.

MANCHESTER. — PARK: King Lynch Players in Charley's Aunt 7-12 pleased usual packed houses every performance. Williams 14-19.——AUDITORIUM: Wartenbee Brothers, Kenedy and Kramer, Ted and Uno Bradley, and photoplays; pleased capacity 10-12. The Telephone Girls 14-16.——CROWN: Ohio Flood Pictures and Greek and Turk War Pictures pleased capacity business 7-10.——ST. CECILE'S: Cartica Opera Concert co. 11: first performance; pleased small audiences. Photographs of Edward O'Connor, business manager of Lora King and Edward D. Lynch Players, were given to all ladies attending the first performance of Williams 14. In the Cartica Opera Concert Ignace Nowicki, violinist, responded to many encores: Carlo Carties, tenor, was enthusiastically applauded: Virginio Capellini, baritone, received hearty greetings: Signor Gravina, of the Metropolitan Opera co., was highly pleasing in his renditions, and May Keon, soprano, was delightful, and received merited applause. The concert was arranged by M. Steinert and Sons.

DOVER.——CITY OPERA HOUSE: John Donovan, Clayton and Russell, Grace Hughes, and pictures 12: capacity. Ft. Matthew Minstrels 22 (local). Man on the Box 24.——ORPHEUM: Carroll-Gillette Trio, Musical Vynos, and good pictures 7-12: biz business.——LYRIC: The Mad Daly Co., Tanner and Sawyer and feature pictures 7-12: biz business.

PORTSMOUTH.——THEATER: Edith Kelmer, Vaughner and Halliday co. and photo plays drew well 14-16. Charles and Anna Giocker, Irene and Bobby Smith 17-19.

BERLIN.——ALBERT: The Country Boy 9: excellent co. and good business.

NEW JERSEY.

BURLINGTON.——AUDITORIUM: Continued popularity of photoplay and vaudeville remains unbroken, and in consequence this refreshing style of entertainment was week's offering, except 7, to good patronage. Pauline Cushman, The Federal Spy, given as feature film 8. Mary Rafel, a fluent and eloquent lecturer, headed a bill of pictures in an illustrated talk on "The White Slaves of America." 10: week closed with an exceptionally good programme of photoplay intermingled with vaudeville, in which Balzester and Bazard were given headline honors. Their real novelty provided a special fund of humor. Saroncki, eccentric violinist, followed with motion drama, final curtain: renewal of popular-priced vaudeville as a mid-week attraction drew good business 14. George Evans's Honey Boy Minstrels 25.——MAJESTIC: Palace of Plazma and other Independent feature releases were disclosed to packed houses week of 7. Manager and Mrs. Charles Lanning have returned from Trenton, where they, for the past two weeks, were with the makers of State laws for a desired measure that finally passed both Houses. The measure, known as the Adams bill, was offered purely in the interest of the Auditorium building, to overcome certain obstacles that arise.

NEW YORK.

GLENS FALLS.——EMPIRE: The Little Millionaire 14, afternoon and night: excellent business and co. Chicago Stock co. 21-26. Evelyn Ashbrook, Rooney and Bent, Fred. Huntable and co., U. S. A. Olympic Trio, Grace Harvard, Mme. Abel Dumar, Karoly Brothers, pictures 15-17: excellent satisfaction to crowds.——PARK: Majestic Comedy Concert and Marcelli, Russell and Church, Clayton and Drew Players, Three Mitchells, Fellows, the Harringtons, Tinsita Sisters, James Dixon, pictures 14-19 gave excellent satisfaction to crowds. Plans have been completed for the new theater to be erected on the site of the Empire Street fire station by Glenlore, Fallon and Vanner. Plans by Stanton F. Lee, of Troy, call for a structure eighty-two feet, with three fronts, seats, and seating capacity of 1,500. It will be managed by Samuel Glenlore, at present manager of Park. This will make the second theater controlled in this city by the Glenlore, Fallon, Vanner Co.

BINGHAMTON.——STONE: Everywoman 11-13 pleased big houses. Keith vaudeville 14-16, with Ha Ha Ha and the Sylvan Ballet, Jessamin and Hoops, Robert Heard and co., in Still Kitchen, Hawker; Albert Donnelly and the Littlejohn Sisters packed the house three times daily. Man in Asbestos in Rubin Head 14.——ARMORY: The Dotter Troupe, Percy Simpson, Bernhold and Hilard, Darkhurst Celebration, We—Three—Us, Collins and Hawley joins good business 14-16. Summer stock co. will replace the vaudeville at the Armory 23.

SCHENECTADY.——VAN CURLER OPERA HOUSE: The Man on the Box 14-19, by the Mailer-Ingleson co. drew big houses. Her Husband's Wife 21-26.——MOHAWK: Gotham Producing co. added another link to their already long chain of successes 14-19 in presenting for the first time in stock The Traveling Salesman: Louis Haines in the title-role was a capital Bob Blake, and was ably assisted by Lenore Ulrich, Blanch Champan, John Ivan, and Mahlon Hamilton. Are You a Mason? 21-26.

NEWBURGH. — ACADEMY OF MUSIC: Lawrence and Lawrence, Caron and Dolling, Lenard and Alvin, Marcarne, Owain 10-12. Ye Colonial Septette, Sabini and Gyrvini, Malone and Mack, Phil Jean Barnard, May Walsh 14-16 to crowded houses: pleasing performances.——COHEN'S: Sorini and Dunn, Manrod and Wood, Livingston Trio, Sistrit Fleishman, 10-12. Minnie Sabini and Bonzo, Ida Rose, Briorre and King, Truesdale and Griffith co. 14-16: crowded houses.

NIAGARA FALLS. — INTERNATIONAL: International Stock Players (a Forty-five Minutes from Broadway 7-12: well played to a week of capacity houses.——CATARACT: The Heart Breakers: good attraction, to medium business. Just as the curtain was about to rise for the first act a fire broke out in a dry goods house next door to the Cataract. The fire was under control. This with the street car strike hurt business at the Cataract.

SYRACUSE.——EMPIRE: Tyrone Power in a superb production of Julius Cæsar 10-12: attracted well. The Governor's Lady 13, 15: greatly pleased large house.——WIETING: Billy Wietling Players in The Fortune Hunter 14-19: amused big houses.——HARTABLE: In Old Kentucky 10-12 to usual good business. Bon Ton Girls 14-16: exceptionally good burlesque performance, to large audiences.

ELMIRA.——LYCEUM: The Woman 12: large and delighted house; strong co. Broadway Jones 13: good house; pleased.——MOZART: Bergan and Rice, George Evers, Josie and Willie Barrows and Fixing the Furnace 14-16: large houses; excellent.——MAJESTIC: Little Marie and Her Bears, Brown and Ferot, and Nelson's Talking Pictures 14-16: S. R. O. pleased.

FULTON.——QUIRK: Rose Maid 9 pleased capacity house. Tyrone Power as Brutus in Julius Cæsar: fine co.: fair business. First Shakespearean play to be staged in new theater. The Littlest Rebel 23. B. P. O. Elks ladies' night 23.

NEWARK.——OPERA HOUSE: The Climax 8 pleased fair business. Vaudeville and pictures every Saturday continue to draw capacity houses. Princess Iris 23.

DANSVILLE.——HECKMAN: Thompson's Old Homestead 12. Primrose and Dockstader's Minstrels 14: Photoplay during the business: special extra attraction. Dansville Male Quartette.

PENN YAN.——SAMPSON: The Rush-Bisbee co. 14 for one week: good co. and production: fair business. Mildred and Boudore 23. Old Homestead May 6.

PORT PLAIN.——PORT PLAIN: Franklin Stock week 21. Old Homestead May 1. Movies pictures every night when nothing else is on, and always to big business.

GLOVERSVILLE.——DARLING: Little Millionaire 12 (return) (record), matinee and night, capacity capacity. Darling Stock co. 19-19 in Our Boys: fair business: co. good.

LYONS. — MEMORIAL: Pfaelzer's Progress 10: good picture. Independent Hose Co. Fair 17-19. Boudore 23.

GENEVA. — SMITH: Julius Cæsar 8 pleased fair house. The Little Millionaire 12. The Littlest Rebel 17.

CORTLAND. — CORTLAND: Rush-Bisbee co. 7-12: excellent satisfaction. Tyrone Power 14.

HERKIMER. — GRAND OPERA HOUSE: Dark 15.

CORNING.——OPERA HOUSE: Dark 14-19. The Little Millionaire 22.

OHIO.

BELLEFONTAINE.——GRAND: The Spring Maid 11: excellent co. to well pleased business. Frances Alexander, who formerly resided here (now understudy of Gene Lonesha, prima donna), appeared in the leading role. With the Grand filled to its utmost capacity, amid a shower of roses and an unprecedented ovation, Miss Alexander made her first appearance before old home friends as the dainty Princess Rosena. Miss Alexander's stage career dates back to only last August, when she joined The Spring Maid co., and her triumph in attaining such marked success during her first season is interesting to home friends. Miss Alexander pleased with vocal selections at the morning service in M. E. Church.

YOUNGSTOWN.——GRAND OPERA HOUSE: Norman Hackett in The Double Deceiver 7 pleased large business. Madame X 8, 9 played to large and well pleased houses. The Common Law 10-12: good co., to large business. The John Pollock Summer Stock co. in Alias Jimmy Valentine 14-19, playing to large houses.——PRINCESS: The Peerless Minstrels 14-16: packed houses to every performance. John Pollock's Stock co. (indefinite).

URBANA.——CLIFFORD: The Spring Maid 10: good house against terrific rainstorm. Pictures 10: packed house when Edward Clifford resumed his singing, after spending the season on the road as manager of Billy Clifford's "Five Time. Place and Girl" co. Business big with

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Lyric, Orpheum and Wonderland. Freckles 17. Time, Place and Girl season shortened three weeks by the flood. Jumped from Danville, Va., closing in Urbana. Young Buffalo and Cummins's Wild West May 17.

AKRON.—GRAND: Eugenie Blair in Madame X 10, 11 pleased to excellent business. Sheehan Opera co. in Love Tales of Hoffman 12; fine production to delighted audience. Kirk Brown co. in The Wife 14, 15. Raffles 16, 17 pleased to very satisfactory business. Northern Lights 18, 19. Kirk Brown co. will be with us for a few weeks with good plays to satisfy our people.

WARREN.—OPERA HOUSE: The Himmelein Associate Players did excellent business here week 6, during which they presented in the Bishop's Carriage, The Rise Mouse, Barriers Burned Away, Rosalind at the Red Gate, Three Weeks and The Coward.

EAST LIVERPOOL.—CERAMIC: Lyman Howe's Pictures March 29 pleased capacity business. U. T. C. 15 pleased good business. Gene Luneska in The Spring Maid (return) 16. David Warfield in The Return of Peter Grimm 22.

SPRINGFIELD.—FAIRBANKS: My Geraldine 15, 16 (local); very large houses. Stage Hands' Minstrels 18 (local). The Woman 24. —NEW SUN: Kelly-Schuster Musical co. in Frisky France 14-19; very good patronage.

CAMBRIDGE.—COLONIAL: Howe's Travel Festival 15; large crowd; splendid pictures. Charles D. Miller, manager Clarksburg, W. Va., Theater, is home for the Summer.

NORWALK.—GILGER: Season practically closed 16. Manager Cline is arranging for feature films and high-class vaudeville for Summer.

OKLAHOMA.

McALESTER. — BUSBY: North Brothers Stock co. pleased good audiences week of 7-12. —YALE-MAJESTIC: First run pictures changed daily, together with high-class vaudeville, continues to please capacity business.—LIBERTY: Motion pictures has fair business. —VICTOR: Motion pictures has good business. —FORUM: Moving pictures.

VINITA.—GRAND: Forty-five Minutes from Broadway 7, deserved better business. Madame X 8; Adelaide French; excellent; good business. The Love Nest 10; Paul Gilmore; slow business. The Leon Stock co. all week 14-19.

MUSKOGEE.—HINTON: Paul Gilmore in The Havoc closed the season 8; pleased fair house.—BROADWAY: Vaudeville 6-12 to good business. Cat and Fiddle co. 13-16; advance sale good.

OREGON.

SALEM. — GRAND OPERA HOUSE: The Concert March 31. Captain Roald Amundsen 2. The Merry Widow 19.—BLIGH: The Barsams, musical entertainers; Hays and Patton, comical comedians, 26, 27. Kenworthy Players 28, 29. Johnson and Bonsell, singing and talking; Helen Gardner in Cleopatra 1, 2. Tring and Fall, comedy acrobats; McLaughlin and Stuart, comedians; Frescoe and Adlington, imitators; Jeswell and Farnham, comedy acrobats; pictures 3, 4.—GLOBE: Pictures, featuring Imp's Dr. Jekyll and Mr. Hyde; Kathleen Mevourneen, a three-reel Imp feature; vaudeville. —WEXFORD: Pictures, featuring Vitagraph's Red and White Roses.—YE LIBERTY: The Honor System, with lecture by W. L. Hassel. The management of Ye Liberty and Wexford theatres gave a benefit programme 27 to aid the homeless of the flood stricken States, turning over the entire receipts of the day for this purpose. The Salem Military Band serenaded both theatres to assist in travelling the crowds. The affair was a great success, and reflects much credit on S. L. Morgan and F. L. Waters, managers.

PENNSYLVANIA.

SCRANTON.—LYCEUM: The Girl of My Dreams 10 duplicated their success of their former visit here to excellent business. Within the Law 11, 12. Bought and Paid For 14-19, with matinee 16; strong co., to excellent business. Broadway Jones 17. Louis Mann in Elevating a Husband 18. Officer 666 19. Soon The Garden of Allah.—POLI: Florence Roberts and co. in A Woman Intervenes, Malton and De Long, Ray Samuels, Whiting and Burt, the Willis Family, Jonestone and Wentworth, and Wood Brothers 14-19 to excellent business. The Dr. Parry Male Chorus, assisted by Mary Jordan, soprano, and Owen Williams, of New York city, gave a delightful concert at Town Hall to an excellent house. Encores were numerous and applause was generous. The Columbia, Scranton's burlesque house, which was in the Western Wheel, and was dropped when the two wheels consolidated, has been leased by the Sheedy Circuit Co., and will be used as a vaudeville and moving picture house; women ushers; smoking will be prohibited. G. Nelson Teets will be local manager.

HARRISBURG. — MAJESTIC: Bought and Paid For 4, 5; attendance not up to what the sterling organization that produced this play should have had. Miner's Americana 9; good good attendance. Paul J. Rainer's African Hunt 10-12; fair attendance; instructive and entertaining. Margaret Illington in Kindling 14 to fair business. Louis Mann in the play, Elevating a Husband, 15; good business; play pleased; star won well-merited applause. Officer 666 17. Shepherd of the Hills 18, 19. The Girl of My Dreams 21. Broadway Jones 22. Garden of Allah 28-30. The Mask and Wig Club of the University of Pennsylvania gave their annual offering in the way of amateur acting in a play entitled Maid in Germany 6; the boys were greeted with a full house and an appreciative audience.

READING.—ACADEMY OF MUSIC: Milestones 11, 12, with matinee 12, to fair business. The original English co. presented this play of Arnold Bennett and Edward Knoblauch in an exceedingly clever manner, which fact was attested to by the frequent and sincere applause. The audiences were not commensurate in size with excellence of production. Officer 666 14 to good business; presented by the Chicago co., which arrived on time after having been marooned by the Ohio floods. It was a return engagement. The Shepherd of the Hills 16; business not very good. Manager George Hartzell, of the Orpheum, is ill and unable to attend to his duties. In his absence Messrs. Wilmer and Vincent have delegated H. M. Addison to fulfill his position.

POTTSVILLE. — ACADEMY OF MUSIC: Louis Mann in Elevating a Husband 17. The Girl of My Dreams 18.—FAMILY: Vaudeville 14-19; strong bill, to large audiences. Construction of the Hippodrome, Pottsville's new $100,000 theater, was begun 14. A. W. Johnson, New York city, is architect, and C. Messersmith, of this city, contractor. Charles Hausman, formerly of the Academy, is manager of new house, and will rush its completion. Edward Phipps, manager of the Family, has bought a picture house at Ponce, Porto Rico, and reports excellent business.

ALLENTOWN. — LYRIC: Milestones 10, The Shepherd of the Hills 11, 12. Officer 666 15.—ORPHEUM: Train 44, Paul Kleist, the Three Stanleys, the Dobsettas, and Carson and Brown 10-12. Annie Abbott, the Human Magnet, William, Thompson and Copeland, Joe Flynn, Alvino and Sister, and Saunders and Von Kuntz 14-16; pleased audiences; good business ruled. —LYCEUM: The House Next Door 14-19; excellent satisfaction; attracting large audiences. —At the PERGOLA, VICTOR, and HIPPODROME the latest pictures are shown to full houses.

LANCASTER.—FULTON: Arvine's Players in their seventh week 14-19, gave an elaborate production of Beverly of Graustark to very large and appreciative audiences. The work of George Arvine, Edwin Forsberg, and Odra Alnslee was particularly effective. The Bishop's Carriage 21-26. — COLONIAL: The Castillians, Gilson and Tolson, Helen Loraine, Laurence and Laurence, and pictures 14-19; pleased very large houses. Tom Dailey and George Goodhart, of this place, joined Ringling Brothers' Circus at Chicago, assuming charge of advertising forces.

EASTON.—ORPHEUM: Officer 666 5; good co.; fair business. Milestones 9; excellent co.; good business. John Hyams and Leila McIntyre in The Girl of My Dreams 12; drew S. R. O. and enthusiastic audiences; third engagement for this co. this season.—ABLE'S OPERA HOUSE: Alias Twins and co., John J. Devlin, Metz and Metz, Evans and Vidoco, and Max S. Witt's Court by Girls as the headliners 7-9. Frosnati, Fitzsimmons and Cameron, Charles J. Stine and co., Gus Williams, and the Five Brandons 10-12; capacity business.

WILLIAMSPORT. — LYCOMING: Ysaye, violinist, 14; good sized and enthusiastic audience. The Girl of My Dreams 10 to a large and appreciative audience; strong co.; several recalls. Officer 666 16.—FAMILY: Specialties and motion pictures 14-19; fair sized and pleased audiences; a few new acts. At the Lycoming and Hippodrome special pictures to excellent business. Lyric, Orpheum, Grand and City with excellent motion pictures to capacity business.

JOHNSTOWN.—CAMBRIA: Sheehan Opera co. in Love Tales of Hoffman 9; fair performance, to poor business. Miner's Americans 10; good performances and business. Moving pictures of Johnstown 12-16; good attraction and business. Aborn co. in The Bohemian Girl 17. The Heart Breakers 19 canceled on account of illness of Mr. Damerell. Broadway Jones 21.

GREENSBURG. — ST. CLAIR: Sheehan Grand Opera co. in The Tales of Hoffman 11; good production; business fair. Louis Mann in Elevating a Husband 12; business light. Aborn's Bohemian Girl 14 pleased good business. House closed for regular season 14. Opened Spring and Summer season of the Edison Talking Pictures 19.

SUNBURY.—THEATER: The Rosary 8 was well received; numerous curtain calls. Sheehan Opera co. 4 to a large and appreciative audience. Bought and Paid For 12 to a large and enthusiastic audience. Margaret Illington 15 in Kindling to a S. R. O. audience; royal reception. The Third Degree 16. Broadway Jones 18. The Bohemian Girl 19.

WILKES-BARRE. — GRAND OPERA HOUSE: The Girl of My Dreams 11 pleased capacity. Broadway Jones 16. Bought and Paid For 17-19. Mantell in King Lear, Hamlet, Merchant of Venice, and Macbeth 21-25. The Little Millionaire 24. Lincoln Society (local) 25. Marie Dressler 26.

CHAMBERSBURG. — ROSEDALE: Manhattan Players in A Girl's Best Friend 14; good business; pleasing performance. Other plays: A Bowery Romance, My Yankee Doodle Boy, Sapho, and The Ninety and Nine. —NEW: Spring Maid 23. Wyoming Bill's Wild West May 5.

FREELAND.—GRAND OPERA: Baby Mine 7; good attraction; business fair. The Shepherd of the Hills 10; very good co.; business satisfying.

MEADVILLE. — ACADEMY: Aborn Opera co. in The Bohemian Girl 7; very good co.; pleased capacity. The Old Homestead 14 pleased capacity. U. T. C. 18.

BELLEFONTE.—GORMAN'S OPERA HOUSE: Third Degree 14 pleased good house.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE: Meller-Denison co. in The Lion and the Mouse 14-19; gave a splendidly cast and acted production. Blanche Shirley as Shirley Rosmore and Neil Barrett as John Burkett Ryder did especially clever work; good houses. Next week, The Boundthrift.—COLONIAL: Girls and Boys of Avenue B, Law Wells, Dixon and Dixon, Graham and Randall, the Lucados, La Wana Trio 14-19.—BIJOU: Independent film features 14-19; biz business at both houses.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY: Zoe Barnett and a good co. in The Red Rose 10 pleased a large audience. This closes the regular season. The Four Pickerts at popular prices for one week opened 14; the following were given to good business: Kearney of Killarney, Boss of I Ranch, Hotel Unside Down, Ishmael.

MARION.—OPERA HOUSE: Season practically over.—IDLE HOUR: Motion pictures; packed houses nightly. Tent shows in full blast in the two Carolinas.

TENNESSEE.

CHATTANOOGA.—LYRIC: Fritzi Scheff in The Love Waltz 7 pleased good business. Alma, Where Do You Live? 8, 9 pleased fair business. Niel O'Brien's Minstrels 10 pleased good business. Motion pictures, Satan—a Drama of Humanity, 14-19.—BIJOU: Pinafore Kids in H. M. S. Pinafore 1-12 pleased good business. Billie Ritchie in Around the Clock 14-19.

BRISTOL.—COLUMBIA: In The Garden of Allah 14, 15 (motion pictures). Neil O'Brien's Minstrels 16. Freckles 18 canceled. Blanche Walsh in The Resurrection 17-19. Nellie Clarke, of the Vernitta Clark Trio, fell while giving a performance in the Columbia 11, and suffered a badly sprained ankle, which will keep her idle for several weeks.

KNOXVILLE. — STAUB'S: Neil O'Brien's Minstrels pleased large audience 14.—BIJOU: The Country Girl week 14.—GRAND: Pinafore in tabloid week 14.

TEXAS.

BROWNWOOD. — HARRIMAN OPERA HOUSE: Bachelor's Honeymoon 8 pleased S. R. O. Spooner Dramatic co. 9; good house; pleased. Madame Sherry 21.—PRINCESS: Moving pictures and vaudeville 7-12; good houses all week.—BUNGALOW: Motion pictures and vaudeville 7-12.

EL PASO.—EL PASO: Chimes of Normandy 11, 12; given by local talent for benefit of the Shriners to fair house; performance mediocre. —CRAWFORD: Howard Fosz will start a season of moving pictures and vaudeville at this theater, commencing 12.

DENISON.—OPERA HOUSE: Season closes 16 with local talent performance The Prince and the Gray Cat.—BROOKSTONE: Musical stock to good business; closes 19 for Summer. —ARENA: Rice and Dore's Carnival co. to a fair week's business 7-12.

BRYAN. — COLONIAL: Madame Sherry 9 pleased good business.

VERMONT.

BRATTLEBORO. — AUDITORIUM: Little Millionaire 12 pleased fair house. Boston Opera House co. Concert 19.

BARRE.—OPERA HOUSE: Little Millionaire 11 drew well and pleased.

VIRGINIA.

PETERSBURG. — COCKADE AND VIRGINIAN: Motion pictures 7-12; good business. —ACADEMY: Dark 7-12.—LYRIC: Vaudeville and pictures; fair business.

WASHINGTON.

TACOMA.—TACOMA: Moving pictures 6-12. The Prisoner of Zenda, with the Michigan Glee and Mandolin Club, switched in for one night only; the latter had a very large and delighted audience.—PRINCESS: The Marriage of Kitty by Princess Players well received 6-12. Dayton Flood films at the Melbourne have been much patronized.

WEST VIRGINIA.

CLARKSBURG. — ROBINSON GRAND: Louis Mann 9; one of the strongest plays ever seen here to good business. Shepherd of the Hills 10-12 pleased good houses. Excuse Me 15. The Texas King 16. Paul Rainer's African Hunt Pictures 17-19. Charles Binnus has been appointed manager of Robinson Grand Theater. Charles D. Miller having resigned.—VICTORIA: In addition to Keith's Vaudeville, Edison's Talking Pictures are being shown to packed houses.

WISCONSIN.

RACINE.—RACINE: Mutt and Jeff 12; matinee and evening; return engagement; large business and satisfied audiences. Freckles 13; matinee and night; return engagement, to large business at both performances. Hareefoot Club of University of Wisconsin 18 in The Ornhan and the Octopus. Long Stock co. 20-27.—WHITE HOUSE, MAJESTIC, GRAND, ORPHEUM, BIJOU, LYRIC, AMUSE, GEM, and CASINO: Picture houses all doing nicely.

BELOIT. — WILSON: Montana 12; good business. Frank E. Long Stock co. 14-19; turned them away opening night.—GRAND: Moving pictures and vaudeville, Elmer Beardsarrell, Turel Duo, Patrick and Saxton Sisters 14-16, Mable Van and co. 17-19.—STATE: Moving pictures; crowded houses.—LYRIC: Moving pictures; capacity.—DIXIE: Moving pictures; good business.

PORTAGE.—OPERA HOUSE: Mutt and Jeff 12 pleased large house. Girl from Dublin 16; good attraction; light business. Queen Esther, local talent, 17-19. Hains and Greenfield Stock 21-26. Home, Majestic and Gem, motion pictures, to good business.

LA CROSSE. — LA CROSSE: Everywoman 11 pleased packed house. The Shepherd of the Hills 12 pleased good house. The Girl from Rector's 13; fair; medium house.

EAU CLAIRE.—GRAND: The Rose Maid 13; packed house; excellent show. Burton's Dog Circus, Wellard and Cain in Detectivism 14-18. Freckles 19.

WYOMING.

LARAMIE.—OPERA HOUSE: Dark 13.—EMPRESS: Good business in motion pictures and vaudeville.—LYRIC: Wild West in moving pictures.

CANADA.

CALGARY, ALTA. — SHERMAN GRAND: The Calgary Amateur Operatic Society gave a very fine performance of Gilbert and Sullivan's Yeomen of the Guard 7-9. The work of the society was very good, and that of Gladys Howells, Mrs. H. H. Sharples, Mrs. F. J. Butler, and Messrs. Ernest Willis, H. M. Smythe, George Forbes, and J. S. Russell Richy, were especially praised.—ORPHEUM: Vaudeville; entertaining bill 10-12; headed by Jessie Busley in Miss 318. The other acts, all of which were enjoyable, were Laddie Cliff, Margaret Ashton, Will J. Ward, and his Five Melody Maids, Charles and Adelaide Wilson, Delmar and Delmar, and Meehan's Canines; good business.—EMPIRE: Pantages's Vaudeville; Julie Ring and co. in The Man She Met, the Flying Fishers, Comedy Aerialists, very clever; Joe Carroll, monologist.—LYRIC: The Toronto Stock co. in a well staged and acted performance of The Fortune Hunter 7-12; good bands. The Love Route follows.

OTTAWA, ONT.—RUSSELL: The De Koven Opera co. presented Robin Hood 11, 12, to capacity houses, giving the best of satisfaction. Miss Horniman's co. 14-19 in What the Public Wants, Candida, Miles Dixon, The Silver Box, Makeshifts, and Nan, opened to large and fashionable audience, giving the best of satisfaction. This is one of the best acting cos. seen here in years. The Ottawa Symphony Orchestra second annual concert 16. Henry Miller in The Rainbow 21, 22.—DOMINION: The following are filling the house at each performance 14-19: Una Clayton and co., The Love Trust, Rose and Ellis, Shriner and Richards, Dolly Morrisey, Cycling Brunettes, and Thurber and Madison.

WINNIPEG, MAN.—WALKER: Minneapolis Symphony 7-10; splendid business. Alma, Where Do You Live? 11, 12 pleased good business. John McCormack 14. Mutt and Jeff 15, 16. William H. Crane in The Senator Keens House, 22-27.—WINNIPEG: Permanent co. in Over Night; very good; usual big business. The Boss 14-19. Mother 21-26. All the vaudeville houses and moving picture houses doing great business. The Walker announces for May: The Concert, The Merry Widow, Chauncey Olcott, The Prince of Pilsen, John Drew in The Perplexed Husband, Blanche Bates, Maude Adams in Peter Pan.

SASKATOON, SASK.—EMPIRE: Gus Hill's Mutt and Jeff 7-9 to large houses. John McCormack, Irish tenor, filled the house 10 to a very select gathering; closed remainder of week. The Saskatoon A. D. S. in A Night Off 21, 22. Harry Savage's co. presents The Prince

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of Pilsen 28-30; also The Merry Widow 12-14.—SHERMAN STAR: The Winnipeg Opera co. big business week 7; re-engaged week 14.

LONDON, ONT.—GRAND OPERA HOUSE: Kibbie and Martin's U. T. C. 12; two performances, to capacity business and hundreds turned away. Passers-By 15; fair performance, to light business but deserved better. Marie Dressler, Jefferson De Angelis, and an all-star co. in a variety entertainment 17. Bought and Paid For 18, 19. Alice in Wonderland (local local auspices) May 1-3.

ST. JOHNS, N. B.—OPERA HOUSE: St. John Choral Society 14, 15 in concert. New York Tabloid Musical Comedy co. 16-18 in Fun on the Joy Line. Too Many Babies 19.

MOOSE JAW, SASK.—MOOSE: Winnipeg Stock co.; permanent; continue to please good business in The Girl and the Sheriff.

BRIEF OF LATE REPORTS

Alabama, Montgomery, Grand: Red Rose 4; closing attraction at the Grand for season.—Birmingham, Jefferson: Louis Mann in Elevating a Husband 3. Ysaye 7. Neil O'Brien's Minstrels 8. Orpheum: Dark for repairs. Bijou: Week of March 31 Howard Thurston, magician. Human Hearts 7. George Sidney in Busy Izzy 14. Majestic: Billie Ritchie in Around the Clock 31. Murphy's Minstrels 7. School Days 14. Amuse-U: Lula Boma, Roberts and Fallows, Claus and Radcliffe, Annette de Nette, motion pictures week 7. Bast: Suzanne Carter Musical Comedy co. 14-21. Birmingham's Potlach celebration (prosperity celebration) week of 21.

Connecticut, Willimantic, Loomer: Bought and Paid For 10. Ethel May Shorey co. 17-19. Bunty Pulls the Strings 28.—Norwich, Davis: When Bunty Pulls the Strings 3. Vaudeville week 7. Breed and Auditorium vaudeville week 7.

Iowa, Davenport, Burtis Opera House: The Quaker Girl 2. Dark 3. Everywoman 4-6. Dark 7, 8. Bought and Paid For 12. Donald Brian in The Siren 14. The Confession 15.

Kansas, Columbus, McGhie's: Williams's Stock co. March 31-5; closed after second night. De Loy Musical Comedy co. 7-12.

Massachusetts, Southbridge, Blanchard's: Jack Lynn Stock co., repertoire, week March 31. Vaudeville week 7; headed by Princess Susanne. Billie Allen and thirty artists' musical comedies week 21.

Minnesota, Faribault, Faribault: The Bohemian Girl 7. Moving pictures all week.

Nevada, Reno, Majestic: Ben Greet Players in a Comedy of Errors, under the auspices of Elks. 1. Rose Stahl in Maggie Pepper 4. Maude Adams 14, 15. Fine Feathers 26.

New York, Dansville, Heckman: Earle Stock co. 7-12.

North Dakota, Dickinson, Opera House: Mutt and Jeff 8.

Ohio, Akron, Grand: The Common Law 7-9. Eugenie Blair in Madame X 10, 11. Sheehan Opera co. in Love Tales of Hoffman 12. Kirk Brown week 14.

Pennsylvania, Warren, Library: Tyrone Power in Julius Cæsar 5. Aborn Opera co. in The Bohemian Girl 9. Harald: Ben Toy Comedy co. 5. Phil Maher Stock co. 7-12 in Thorps and Orange Blossoms. Homestead on the Hillside, Tempest and Sunshine, St. Elmo, Woman's Enemy, Man from the West, Village Vagrant, Her Marriage Vow, Beyond Pardon, and Girl from the Eagle Ranch.

South Carolina, Columbia, Theater: Ysaye, violinist, 8. Kiss Waltz 9. Red Rose 11; closed season's attractions.

Virginia, Lynchburg, Academy of Music: The High Road 5.

Wisconsin, Janesville, Myers's Grand: Broadway Jones 4. Bought and Paid For 8. Apollo: Vaudeville: Sprague and Dixon, George Crotty in The Duke of Crottyville, Rosedell Sisters 7-9. Jim Hawley, Munroe and Dawson, Marion and Dean, Hardings 11-13.—Lancaster, Hatch's Opera House: Mutt and Jeff 1. English Bell Ringers 7. Jess Hall co. 17-19.

Canada, Kingston, Grand: The Girl from Tokio 2. The County Sheriff (matinee and night) 5. Primrose and Dockstader's Minstrels 7. Robin Hood 9. Gymnastic Exhibition (local) 11. Passers-By 12. Marks's Repertoire co. for one week.—Regina, Sask., Regina: Boxing Exhibition 3, between Jack Nutt (North Battleford) and Jack Williams (Regina). Grace Drew in Alma, Where Do You Live? 4, 5. Orpheum: Vaudeville 7, 8. Mutt and Jeff 11, 12. The Geisha 17-19.

RECORD OF DEATHS

JOSEPH EBERT, formerly a member of the Peabody Symphony Orchestra under the direction of Sir Asger Hamerick, for eleven years a member of the orchestra at Ford's Opera House and formerly a soloist with the Fifth Regiment Band, died April 7 at his home in Baltimore. He was born in Bavaria, Germany, seventy-two years ago, and came to Baltimore when a young man.

JOHN F. RYAN, an actor whose last appearance was in Under Southern Skies, this city, four years ago, died on April 6 on Blackwell's Island. He was sixty-five years old. Ryan played a quarter of a century ago in Bartley Campbell's White Slave. He married Mabel Leonard, who was a well known actress in her day. She died when her son, Richard L. Ryan, was born twenty years ago. The Actors' Fund officials are trying to locate the son.

WILLIAM ARTHUR LAW, a dramatic author, died April 5, at his home at Parkstone, Dorset, England, aged sixty-nine years. He was the author of fifty or more plays. Mr. Law was a retired army lieutenant and an actor of some note. He appeared at the Theater Royal in Edinburgh, the Surrey Theater, and in the provinces during 1872 and 1874, and at the Savoy Theater in 1881.

FLORA LEVISON, seventy-five, mother of Andy Lewis, an actor on the burlesque stage and manager of the Al. Reeves's Burlesque company, died April 5, at her home, 250 Bay Tenth Street, Bath Beach, N. Y.

WILLIAM H. BAXTER, known on the stage as "Bill" Hatter, was seized with an attack of heart failure and died April 6, just as he sat down to dinner with his family in Floral Park, L. I. Hatter had been on the stage since he was eight years of age. His latest appearance was in The Man from Mexico. He also played in Babes in Toyland and other well-known successes. His last appearance was in The Man from Mexico. He was born in Trappe, Md., in 1859.

MRS. MARY MACK, wife of the president of the Columbia Amusement Company, died April 7, in the Audubon Sanitarium, this city, following an operation for the removal of a tumor.

ARMAND FORTIN, for several years a member of the faculty and superintendent of the vocal department of the New England Conservatory of Music, Boston, died recently, at Kingston, Jamaica, where he was on leave of absence.

J. A. BUCKSTAFF, owner of Lincoln's Summer Amusement Park, Capitol Beach, and president of the Capitol Beach and Lake Company, which operates the place, passed away while taking breakfast at a local hotel in Lincoln, Neb., Saturday, April 12.

PATRICK CONNORS, president of the International Alliance of Bill Posters and Billers of America, died at Philadelphia, April 6, and was buried in the family plot Thursday, April 10, at Willimantic, Conn.

ARTHUR W. RAYMOND, eighteen, known on the East Side as the "Boy Tragedian," died at his home, 274 Third Avenue, April 12, from pneumonia. He was a graduate of Public School No. 40, class of 1910; of a dramatic school, and gained some reputation as an elocutionist.

ALFREDO JANNOTTO, seventy-six, an Italian musician and composer, died in San Francisco April 11. He was born in Italy.

MRS. CATHERINE A. BROUWER, daughter of the late Henry De Witt, who was a member of the Italian Opera company, the first to produce opera in New York city, and widow of John Brouwer, for fifty years a jeweler of Brooklyn, died April 11, at her home, 471 Grand Street. She was born in Holland in 1841.

MARY CUNARD, who was in private life Mrs. Edward N. McDowell, the wife of a well-known theatrical manager, and herself an actress of experience and ability, died on Saturday evening, April 5, at St. Luke's Hospital, New York city, from the effects of a blood clot on the brain. The interment took place at Evergreen Cemetery. She was a native of Rochester, N. Y.

LUCY B. PIXLEY, sister of the late Annie Pixley, Mrs. Julian Potter-Starr, and Gus Pixley, died in New York on April 8, of pneumonia, after a short illness. She was born in San Francisco, coming East with her parents when quite young, and was connected with many prominent opera companies, retiring from the stage about twelve years ago. The interment was in Calvary Cemetery.

JOHN H. TAYLOR, a retired police captain of Paterson, N. J., died in the Bronx, New York city, April 7, after a lingering illness, fifty-one years old. In the eighties he was connected with the Philion theatrical interests. He was well known in the profession, and took an active interest in the same.

MRS. PARLEY BOSTWICK, mother of Phyllis Bostwick, lately seen in Coming Home to Roost and Seven Days, died at the family residence at Squantum, Me., April 7.

EVELYN THAW MUST PAY

In the trial term of the Supreme Court of New York, April 14, Justice Brady gave judgment by default in favor of Louise and Company, dressmakers, for $3,746.11, against Evelyn Nesbitt Thaw, wife of Harry K. Thaw, for dresses and hats delivered to Mrs. Thaw between April 20, 1908, and Dec. 7, 1908. The amount sued for was $2,970.75. The difference in the amount sued for and the judgment is costs in the proceedings.

Neither the defendant nor her lawyer appeared in court.

LINCOLN MANAGER DIES SUDDENLY

LINCOLN, NEB., April 12 (*Special*).—J. A. Buckstaff, president of the Capitol Beach and Lake Company, and owner of Capitol Beach, Lincoln's amusement park, died suddenly while eating breakfast at a local hotel. This will have no effect on the Beach this Summer, as other members of the company will continue as before.

V. E. FRIEND.

KITTY GORDON'S DIVORCE OFF

The divorce proceedings of Kitty Gordon against her husband, Captain Henry de la Poer Beresford, brother of Lord Decies, have been brought to an abrupt termination. The noble Briton has won back the heart of his lady-love and the papers in the suit have been incinerated. The couple are spending their honeymoon at the Hotel Vanderbilt, after four years of estrangement.

PLAYS AND PLAYERS

Hugh Dillman, lately seen in David Belasco's The Woman and engaged for Jessie Bonstelle's stock, at Buffalo, was thrown from an auto recently and is compelled to remain in Columbus, where he is the victim of a dislocated arm at the shoulder.

The Good Little Devil, after closing at the Belasco Republic Theater, will be put into the hands of moving picture photographers for two weeks. Ernest Truax, Mary Pickford, William Morris, Wilda Bennett, and the entire company will appear.

Morgan Coman was out of the cast of The Master Mind last week for a few performances. Archie Curtis played his role.

Charles Sugah-Turner, of the Mutt and Jeff company, read The Art of Pantomime at the Shakespeare Club's monthly meeting. Mr. Sugah-Turner wrote the essay.

Donald MacDonald is now singing the role formerly played by Charlie King in The Geisha. His dance with Irene Cassini is one of the hits of the opera.

Grace La Rue is mentioned as Gaby Desly's successor at the Winter Garden.

Ines Buck is rehearsing with Bayard Vieillier's new piece which will shortly be sent on tour. Miss Buck won fame as the telephone girl in Little Miss Brown, a role she played with tremendous success.

Pell Trenton, late of the Oliver Twist all-star cast, went to London to join Beerbohm Tree. She has received praiseworthy notices.

Sam Bernard will shortly revive The Girl from Kay's.

Elita Proctor Otis will leave The Purple Road to play In Are You a Crook?

Maude Gilbert, recently seen in The Lady from Oklahoma, is resting in Atlantic City previous to opening a Summer stock season in Hartford.

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DRAMATIC COMPANIES

ADAMS, MAUDE (Charles Frohman): Pamona, Cal., 22, Santa Barbara 24, San Diego 25, 26, Los Angeles 28-May 3, San Francisco 5-10.
ARE YOU A CROOK? (H. H. Frazee): New York city May 1—indefinite.
ARLISS, GEORGE (Liebler Co.): Buffalo, N. Y., 21-26.
BABY MINE (Eastern: Wm. A. Brady, Ltd.): Pawtucket, R. I., 23, Gardner, Mass., 24, Orange 25, Athol 26.
BARRYMORE, JOHN (John Cort): Chicago, Ill., March 30—indefinite.
BATES, BLANCHE (Charles Frohman): Cleveland, O., 21-26, Pittsburgh, Pa., 28-May 3.
BEN-HUR (Klaw and Erlanger): Washington, D. C., 21-26.
BILLY THE KID (Wm. Wood): Nashville, Tenn., 21-26, Atlanta, Ga., 28-May 3, Richmond, Va., 5-10.
BIRD OF PARADISE (Oliver Morosco): Boston, Mass., April 21-May 17.
BLINDNESS OF VIRTUE (William Morris): Brooklyn, N. Y., 21-26.
BLUE BIRD (Messrs. Shubert): Hartford, Conn., 21-26, Springfield, Mass., 28-May 3.
BOUGHT AND PAID FOR (William A. Brady): Philadelphia, Pa., April 21-May 3.
BOUGHT AND PAID FOR (William A. Brady): Richmond, Va., 21-23, Norfolk 24-26.
BOUGHT AND PAID FOR (William A. Brady): Decatur, Ill., 28.
BUNTY PULLS THE STRINGS (Messrs. Shubert and Brady): Waterloo, Ia., 22, Dubuque 24, Aurora, Ill., 25, Muncie, Ind., 26.
BUNTY PULLS THE STRINGS (Messrs. Shubert and Brady): Waterbury, Conn., 23, Willimantic 25.
BURKE, BILLIE (Charles Frohman): Trenton, N. J., 25, 26, New York city 28-May 24.
CARTER, MRS. LESLIE (John Cort): Detroit, Mich., 20-26, Cincinnati, O., 28-May 3, Kansas City, Mo., 5-10.
COHAN, GEORGE M. (Cohan and Harris): Chicago, Ill., March 24—indefinite.
COLLIER, WILLIAM (Lew Fields): Chicago, Ill., April 7—indefinite.
CONCERT, THE (David Belasco): Butte, Mont., 23, Great Falls 24, Helena 25, Billings 26, St. Paul, Minn., May 4-7.
CONSPIRACY, THE (Charles Frohman): New York city Dec 21—indefinite.
COUNTY SHERIFF (Wee and Lambert): Presque Isle, Me., 25, Caribou 26, Calais 29, St. John, N. B., Can., May 1, 2, Chatham 5.
CRANE, WILLIAM H. (Joseph Brooks): Grand Forks, N. Dak., 23, Winnipeg, Man., Can., 24-26, St. Paul, Minn., 28-30, Minneapolis May 1-3, Duluth 5, 6, Fond du Lac, Wis., 7.
DAMAGED GOODS: New York city 14-26.
DREW, JOHN (Charles Frohman): San Francisco, Cal., 14-26, Oakland 28-30, San Jose May 1, Fresno 2, Sacramento 3.
EVERYWOMAN (Henry W. Savage): New York city 14-26.
EVERYWOMAN (Henry W. Savage): St. Paul, Minn., 20-26, Sioux City, Ia., 27-30.
EVERYMAN: Chicago, Ill., 21-26.
EXCUSE ME (Henry W. Savage): Philadelphia, Pa., 14-26.
FAIRBANKS, DOUGLAS (Cohan and Harris): Atlantic City, N. J., 21-26.
FANNY'S FIRST PLAY (Messrs. Shubert): New York city Sept. 16-April 26.
FAVERSHAM, WILLIAM (Leonard J. Gallagher): Pittsburgh, Pa., 21-26, Philadelphia 28-May 10.
FINE FEATHERS (H. H. Frazee): Salt Lake City, U., San Francisco, Cal., 27-May 4.
FISKE, MRS. (Harrison Grey Fiske): Cincinnati, O., 21-26, Ft. Wayne, Ind., 28, Aurora, Ill., 29, Madison, Wis., 30, Milwaukee May 1-3, Cleveland, O., 5-10.
FIVE FRANKFORTERS (Messrs. Shubert): New York city March 3—indefinite.
FOOL THERE WAS: Philadelphia, Pa., 21-26.
GARDEN OF ALLAH (Liebler Co.): Harrisburg, Pa., 28-30.
GEORGE, GRACE (William A. Brady): New York city April 1—indefinite.
GHOST BREAKER (Maurice Campbell): New York city March 3—indefinite.
GILMORE, PAUL (Wm. F. De Vere): Cairo, Ill., 23, Paducah, Ky., 24, Henderson 25, Owensboro 26, Evansville, Ind., 27, Bowling Green, Ky., 29, Gallatin, Tenn., 30.
GIRL FROM RECTOR'S (R. A. Mitchell): Algona, Ia., 25, Iowa Falls 24, Marshalltown 25, Waterloo 26.
GIRL OF THE MOUNTAINS (Wee and Lambert): Durand, Wis., 24, Pond du Lac 27, Escanaba, Mich., 30, Manistique May 2, Sault Ste. Marie, Can., 3, Sault Ste. Marie, Mich., 5, Sudbury, Ont., Can., 6, North Bay 7.
GOOD LITTLE DEVIL (David Belasco): New York city Jan. 8-May 3.
GOVERNOR'S LADY (Belasco and Elliott): Pittsburgh, Pa., 21-26, Cleveland, O., 28-May 3.
GRAPEWIN, CHARLES (Frank Perley): Birmingham, Ala., 21-26, Memphis, Tenn., 28-May 3.
GRAUSTARK (United Play Co.): Grand Forks, N. Dak., 23, Crookston, Minn., 24.
GREAT DIVIDE (Primrose and McGillan): Huron, S. Dak., 24, Redfield 25, Aberdeen 26, Minneapolis, Minn., 28-May 3.
HER FIRST DIVORCE (Harris and Selwyn, Inc.): Chicago, Ill., April 21—indefinite.
HILLIARD, ROBERT (Klaw and Erlanger): New York city Dec. 24—indefinite.
HINDLE WAKES (William A. Brady): Chicago, Ill., Feb. 4—indefinite.
HODGE, WILLIAM (Lee Shubert): Cincinnati, O., 20-26, Indianapolis, Ind., 28-May 3.
HUMAN HEARTS (Southern: H. J. Yorke): Pittsburgh, Pa., 21-26.
ILLINGTON, MARGARET (E. J. Bowes): Detroit, Mich., 21-26, Cincinnati, O., 28-May 3, Pittsburgh, Pa., 5-10.
IRVING PLACE (Rudolf Christians): Baltimore, Md., 23.
IRWIN, MAY (Liebler Co.): New York city Feb. 24—indefinite.
JOSEPH AND HIS BRETHREN (Liebler Co.): New York city Jan. 11-April 26.
KINDLING (United Play Co.): Joliet, Ill., 27.
KISMET (Harrison Grey Fiske): Boston, Mass., March 24—indefinite.
KOOH, HUGO (United Play Co.): Kansas City, Mo., 20-26.
LION AND THE MOUSE (United Play Co.): Peru, Ind., 23, Kokomo 24, Frankfort 25, Logansport 26, Hammond 27, Valparaiso 28, La Fayette 29, Danville, Ill., 30.
LORAINE, ROBERT (Liebler Co.): Chicago, Ill., 14-26.
MADAME X (Laura Frankenfield): Merrill, Wis., 23.
MANCHESTER PLAYERS (Annie E. Herriman): Boston, Mass., April 21-May 3.
MANTELL, ROBERT B. (Wm. A. Brady): Wilkes-Barre, Pa., 21-23, Scranton 24-26, St. Catharines, Ont., Can., 28, London May 1, 2.
MASON, JOHN (Charles Frohman): Philadelphia, Pa., 14-26.
MASTER MIND (Werba and Luescher): New York city Feb. 17—indefinite.
MILESTONES (Klaw, Erlanger and Brooks): Newark, N. J., 21-26.
MILLER, HENRY (Klaw and Erlanger): Kingston, Ont., Can., 23, London 25, Omaha, Neb., 28-30.
MISSOURI GIRL (City: Norton and Rith): Leonardsville, Kan., 24, Green 25, Jamestown 28, Mankato 30, Smith Center May 1.
MISSOURI GIRL (Eastern: Merle H. Norton): Thorn, Wis., 23, Abbotsford 24, Marshfield 25, Rib Lake 27, Prentice 28, Phillips 29, Butternut 30, Mellen May 1, Merrill 2.
MONEY MOON (Morosco and Wagner): Grand Rapids, Mich., 24-26, Chicago, Ill., 28—indefinite.
MORTIMER, LILLIAN (J. L. Veroner): St. Louis, Mo., 20-26, Kansas City 27-May 3.
MRS. WIGGS OF THE CABBAGE PATCH (United Play Co.): Louisville, Ky., 20-26.
NAZIMOVA, MME. (Charles Frohman): St. Paul, Minn., 21-23, Minneapolis 24-26, La Crosse, Wis., 28, Dubuque, Ia., 29, Cedar Rapids 30, Des Moines May 1, Omaha, Neb., 2, 3.
OFFICER 666 (Cohan and Harris): Boston, Mass., March 10—indefinite.
OFFICER 666 (Cohan and Harris): Syracuse, N. Y., 21-23, Utica 24, Springfield, Mass., 25, 26.
OLD HOMESTEAD (Frank Thompson): Corning, N. Y., 25, Ft. Plain May 1.
ONE DAY (Blaney Amusement Co.): Chicago, Ill., 13-26.
OUR WIVES (Jos. M. Gaites): Aurora, Ill., 23, DeKalb, Ill., 25, Genoa 24, Dundee 25, Beloit, Wis., 26, Madison 27, Lodi 28, Baraboo 29, Sparta 30.
PASSING OF THE IDLE RICH: New York city April 28—indefinite.
PHILLIPS, ALBERT, AND LEILA SHAW (Rowland and Clifford): Kansas City, Mo., 20-26, Springfield, Ill., 27, Toledo, O., 28-May 3.
POOR LITTLE RICH GIRL (Arthur Hopkins): New York city Jan. 21—indefinite.
POWER, TYRONE (A. G. Delamater): Rochester, N. Y., 21-23, Toronto, Can., 28-May 3, Montreal 5-10.
PRICE SHE PAID (Dubinsky Brothers): Chicago, Ill., 6-26.
RAGGY MONEY (H. H. Frazee): Lawrence, Mass., 21-23.
ROBSON, MAY (L. S. Sire): Baltimore, Md., 21-26.
ROMANCE (Messrs. Shubert): New York city Feb. 10—indefinite.
ROMANCE OF THE UNDERWORLD: Chicago, Ill., 20-26.
ROSEDALE (William A. Brady): New York city April 8-May 3.
ROUND UP (Klaw and Erlanger): Boston, Mass., March 24—indefinite.
ROYAL SLAVE (George H. Bubb): What Cheer, Ia., 23, Richland 24, Crawfordsville 25, Oskville 26, Aledo, Ill., 28, New Windsor 29, Woodhull 30.
RUSSELL, ANNIE (Lawrence J. Anhalt): Cleveland, O., 21-23, Toledo 24-26, Detroit, Mich., 28-May 3, Toronto, Can., 5-10.
SERVANT IN THE HOUSE (Merle H. Norton): Madisonville, Ky., 23, Princeton 24, Owensboro 25, Henderson 26.
SHEPHERD OF THE HILLS (Gaskill and MacVitty): Lancaster, Pa., 23, Huntington 24, Altoona 25, Johnstown 26.
SHEPHERD OF THE HILLS (Gaskill and MacVitty): Cincinnati, O., 20-26, Louisville, Ky., 27-May 3.
SILVER WEDDING (H. H. Frazee): Chicago, Ill., March 23—indefinite.
SIR HOPKINS (W. D. Fitzgerald): St. Louis, Mo., 20-26.
SOTHERN, E. H., AND JULIA MARLOWE (Messrs. Shubert): Toronto, Can., 21-26, Montreal 28-May 3, Springfield, Mass., 6, 7.
STAHL, ROSE (H. E. Harris, Inc.): Los Angeles, Cal., 21-26, Bakersfield 27, Hanford 28, Fresno 29, Stockton 30, Oakland May 1-3, Marysville 5, Chico 6.
STARR, FRANCES (David Belasco): Kansas City, Mo., 21-23, St. Joseph 24, Omaha, Neb., 25, Lincoln 26.
STOP THIEF (Cohan and Harris): New York city Dec. 25—indefinite.
STUMBLING BLOCK (Oscar Graham): Hydro, Okla., 23, Okesne 24, Blackwell 25, Medford 26, Caldwell, Kan., 28, Augusta 29, Douglas 30.
TALKER, THE: Chicago, Ill., 6-26.
TAYLOR, LAURETTE (Oliver Morosco): New York city Dec. 20—indefinite.
THIEF (Primrose and McGillan): Cleveland, O., 21-26, Cincinnati 28-May 3.
THIRD DEGREE (United Play Co.): Towanda, Pa., 23, Waverly, N. Y., 24, Honesdale, Pa., 25, Port Jervis, N. Y., 26, Haverstraw 28, Ellenville 29, New Paltz 30, Walden May 1, Saugerties 2, Hudson 3, Hoosick Falls 5, Amsterdam 6, Oneida 7.
TRAIL OF THE LONESOME PINE (Klaw and Erlanger): Jersey City, N. J., 21-26.
TRUXTON KING (United Play Co., Inc.): Kansas City, Mo., 20-26.
UNCLE TOM'S CABIN (Wm. Kibble): Grand Rapids, Mich., 20-23, Ann Arbor 24, Jackson 25, Battle Creek 26, Chicago, Ill., 27-May 3.
WARE, HELEN (Morosco and Armstrong): Chicago, Ill., March 2-April 26.
WARFIELD, DAVID (David Belasco): Johnstown, Pa., 23, Washington, D. C., 28-May 3, Baltimore, Md., 5-10.
WHAT HAPPENED TO MARY (Lee Morrison Producing Co.): New York city March 24—indefinite.
WHERE THE TRAIL DIVIDES: Buffalo, N. Y., 21-26.
WHIP, THE (Comstock and Gest): New York city Nov. 22—indefinite.
WHITESIDE, WALKER (Walter Floyd): New York city 21-26.
WITHIN THE LAW (A. H. Woods): New York city Sept. 11—indefinite.
WOMAN, THE (David Belasco): Ft. Wayne, Ind., 23, Springfield, O., 24, Columbus 25, 26.
YEARS OF DISCRETION (David Belasco): New York city Dec. 25—indefinite.

PERMANENT STOCK

ACADEMY (F. E. Henderson): Jersey City, N. J.—indefinite.
ACADEMY OF MUSIC (William Fox): New York city Dec. 2—indefinite.
ALBEE (Edward F. Albee): Providence, R. I., April 7—indefinite.
ALCAZAR: San Francisco, Cal.—indefinite.
AMERICAN (C. G. Milliken): Spokane, Wash., —indefinite.
AMERICAN THEATER (James Wall): Philadelphia, Pa.—indefinite.
ARVINE'S PLAYERS (Al. Trahern): Lancaster, Pa., March 3—indefinite.
BAKER PLAYERS: Portland, Ore.—indefinite.
BALDWIN-MELVILLE: Buffalo, N. Y., April 28—indefinite.
BISHOP PLAYERS: Oakland, Cal.—indefinite.
BONSTELLE, JESSIE: Buffalo, N. Y., April 28—indefinite.
BROADWAY: Bayonne, N. J., Feb. 9—indefinite.
BROADWAY THEATER (H. L. Dillenback): Springfield, Mass., April 21—indefinite.
BUHLER-SABINE (A. G. Delamater): Memphis, Tenn., April 21—indefinite.
BUNTING, EMMA (Roy Applegate): Topeka, Kan., March 31—indefinite.
BURBANK (Oliver Morosco): Los Angeles, Cal. —indefinite.
BURNS, PAUL: Philadelphia, Pa., Oct. 21—indefinite.
CARROLL: Huntington, W. Va., March 31—indefinite.
CASINO (Theodore Bayles): Fitchburg, Mass., April 7—indefinite.
CASTLE SQUARE (John Craig): Boston, Mass. —indefinite.
COLEMAN, LOUISE: Rochester, N. Y., March 24—indefinite.
COLONIAL (F. Ray Comstock): Cleveland, O., April 28—indefinite.
COLUMBIA (Fred G. Berger): Washington, D. C., April 14—indefinite.
CONNESS PLAYERS (C. L. Conness): Wilmington, Del.—indefinite.
CRESCENT: Brooklyn, N. Y.—indefinite.
DAVIDSON: Milwaukee, Wis., April 13—indefinite.
DAVIS, HARRY: Pittsburgh, Pa.—indefinite.
DOMINION: Ottawa, Ont., Can., April 28—indefinite.
DRAMA PLAYERS (Kendal Weston): Lowell, Mass.—indefinite.
EMPIRE: Holyoke, Mass.—indefinite.
EMPIRE THEATER: Providence, R. I.—indefinite.
EVANSTON: Evanston, Ill.—indefinite.
FERGUSON (Ferguson Brothers): Oklahoma City, Okla., March 3—indefinite.
FRANK, JOHN E. (C. Auskings): Superior, Wis.—indefinite.
GAIETY: Hoboken, N. J.—indefinite.
GERMAN: St. Louis, Mo.—indefinite.
GLASER, VAUGHAN: Detroit, Mich., April 13—indefinite.
GLASS: El Paso, Tex.—indefinite.
GOTHAM: Brooklyn, N. Y.—indefinite.
GOTHAM PRODUCING: Schenectady, N. Y.—indefinite.
GRAND OPERA HOUSE: Brooklyn, N. Y.—indefinite.
GREENPOINT: Brooklyn, N. Y.—indefinite.
HARLEM OPERA HOUSE: New York city—indefinite.
HARVEY (H. H. Pudde): Muscatine, Ia.—indefinite.
HASWELL, PERCY: Baltimore, Md., April 14-May 10.
HAYWARD, GRACE: Oak Park, Ill.—indefinite.
HILLMAN'S IDEALS (F. P. Hillman): McPherson, Kan., April 10—indefinite.
HOLDEN (Holden and Edwards): Indianapolis, Ind., Nov. 18—indefinite.
HOLDEN (Holden and Edwards): Cleveland, O.—indefinite.
HUNTINGTON, WRIGHT: Terre Haute, Ind., April 15-May 4.
INTERNATIONAL: Niagara Falls, N. Y.—indefinite.
JEFFERSON THEATER (Julius Kahn): Portland, Me., Jan. 21—indefinite.
KEITH: Toledo, O., April 14—indefinite.
KELLARD, RALPH: Syracuse, N. Y., May 5—indefinite.
KELLY, JEWELL: Savannah, Ga., April 7—indefinite.
KELLY, WILLIAM J.: Salt Lake City, U.—indefinite.
KEYES (C. A. Keyes): Clarksburg, W. Va., April 21—indefinite.
KING-LYNCH: Manchester, N. H.—indefinite.
LATIMORE-LEIGH: Roanoke, Va.—indefinite.
LAWRENCE, DEL.: Vancouver, B. C., Can.—indefinite.
LAWRENCE, JOHN: Athens, Ga., March 3—indefinite.
LLOYD, ROLLO: Concord, N. H., March 3—indefinite.
LORCH, THEODORE: Passaic, N. J.—indefinite.
LYRIC: Jamestown, N. Y.—indefinite.
LYTELL-VAUGHAN: Albany, N. Y., March 24—indefinite.
McDOWELL, WALTER: Grand Rapids, Mich., Jan. 25—indefinite.
MAJESTIC: Houston, Tex.—indefinite.
MAJESTIC: Utica, N. Y., April 21—indefinite.
MALLEY-DENISON: Newport, R. I.—indefinite.
MALLEY-DENISON (W. E. Malley): Fall River, Mass., Nov. 10—indefinite.
MALLEY-DENISON: Schenectady, N. Y., Jan. 27—indefinite.
MAYER (Geo. Robinson): Haverhill, Mass.—indefinite.
MORISON, LINDSAY: Lynn, Mass.—indefinite.
MOROSCO (Oliver Morosco): Los Angeles, Cal., Jan. 6—indefinite.
NOVELTY: Brooklyn, N. Y., March 24—indefinite.
NORTH BROTHERS (Sport North): McAlester, Okla.—indefinite.
NORTHAMPTON PLAYERS: Northampton, Mass.—indefinite.
OLIVER, OTIS: Rockford, Ill.—indefinite.
ORPHEUM (L. Mayer): Haverhill, Mass.—indefinite.
ORPHEUM PLAYERS: Philadelphia, Pa.—indefinite.
OWEN, CECIL: New York city March 3—indefinite.
PARK: Erie, Pa.—indefinite.
PARKE, WILLIAM: Pittsfield, Mass.—indefinite.
PAYTON, CORSE: Newark, N. J.—indefinite.
PEARL (Alfred A. Webster): Erie, Pa., March 24—indefinite.
PERMANENT PLAYERS: Winnipeg, Can.—indefinite.
PERUCHI-GYPERNE: New Orleans, La.—indefinite.
PHILLIPS'S LYCEUM (L. J. Phillips): Brooklyn, N. Y.—indefinite.
POLI (S. Z. Poli): Allentown, Pa.—indefinite.
POLI'S (S. Z. Poli): Waterbury, Conn.—indefinite.
POLI (S. Z. Poli): Washington, D. C., Feb. 3—indefinite.

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POLI (S. Z. Poli): Springfield, Mass., April 7—indefinite.
PREMIER: Rochester, N. Y., April 21—indefinite.
PRINCESS: Tacoma, Wash.—indefinite.
PRINCESS (Elbert and Getchell): Des Moines, Ia.—indefinite.
READE, ROMA: Ottawa, Ont., Can.—indefinite.
REDMOND: Sacramento, Cal.—indefinite.
REYNOLDS AND ROSS (Billy Ross): Salt Lake City, U., Feb. 16—indefinite.
RICHMOND: Troy, N. Y.—indefinite.
RICHMOND (De Witt Newing): Stapleton, S. I.—indefinite.
SAVOY: Ft. Worth, Tex.—indefinite.
SAXE: Milwaukee, Wis., Nov. 3—indefinite.
SAXE: Minneapolis, Minn.—indefinite.
SAYLES, FRANCIS (F. H. Sayles): New Castle, Pa.—indefinite.
SEATTLE: Seattle, Wash.—indefinite.
SERVOSS, MARY (Fred Kimball): Grand Rapids, Mich., April 6—indefinite.
SHERMAN: Elgin, Ill., April 17—indefinite.
SPOONER, CECIL (Blaney-Spooner Amusement Co., Inc.): New York city—indefinite.
STAINACH-HARDS: Mt. Vernon, N. Y.—indefinite.
TEMPLE PLAYERS: Camden, N. J., Dec. 23—indefinite.
THOMPSON-WOODS: Brockton, Mass.—indefinite.
TECK THEATER: Buffalo, N. Y., April 21—indefinite.
TORONTO: Calgary, Can.—indefinite.
TURNER, CLARA (W. F. Barry): Port Chester, N. Y., April 7—indefinite.
WARBURTON (Carl W. Hunt): Yonkers, N. Y.—indefinite.
WIETING: Syracuse, N. Y., April 7—indefinite.
WINNINGER BROTHERS (John D. Winninger): Wausau, Wis., March 23—indefinite.
WINNIPEG: Moose Jaw, Sask., Can.—indefinite.
YOUNG-ADAMS (H. W. Young): Halifax, N. S., Can.—indefinite.
YOUNGSTOWN (F. K. Albaugh): Youngstown, O., April 14—indefinite.

TRAVELING STOCK COMPANIES

AVERY STRONG (Monte Thompson): Athol, Mass., 24-26.
BOWDISH (Frank Hathaway): Saxton, Pa., 21-26.
BOWMAN-MARTIN: Quincy, Ill., 20-27.
CHICAGO (Charles H. RossKam): Glens Falls, N. Y., 21-26.
CORNELL-PRICE (W. E. Cornell): Rochester, Ind., 21-26, Peru 28-May 3, Sturgis, Mich., 5-10.
DOYLE, EDWARD (Doyle Brothers): Havre de Grace, Md., 21-26.
EARLE (Lee Earle): Ridgway, Pa., 21-26.
FIELD, FOREST E.: Way Cross, Ga., 21-26, Brunswick 28-May 3.
FLAIG AND GILPIN: Duquoin, Ill., 21-26, Salem 28-May 3, Robinson 5-10.
GRAYCE: Waltham, Mass., April 21-May 3.
KELLY, SHERMAN (H. B. Sherman): Winona, Minn., 21-26.
LONG, FRANK E.: Racine, Wis., 20-26, Calumet, Mich., 28-May 3, Hancock 5-10.
LYNN, JACK: Rockville, Conn., 21-26, Southington 28-May 3.
MAHER, PHIL: Kittanning, Pa., 21-26.
MARKS BROTHERS: Hamilton, Ont., Can., 22-26, Sault Ste. Marie, Mich., 28-May 3.
MURPHY'S COMEDIANS: Palestine, Tex., 7-26.
PICKERTS, FOUR (Willis Pickert): Lynchburg, Va., 21-26.

OPERA AND MUSICAL COMEDY

ABORN ENGLISH GRAND OPERA (Messrs. Aborn): Providence, R. I., April 28-May 17.
ABORN ENGLISH GRAND OPERA (Messrs. Aborn): Boston, Mass., April 7-May 3.
ABORN ENGLISH GRAND OPERA (Messrs. Aborn): Brooklyn, N. Y., April 7-May 3.
ALLEN, BILLY, MUSICAL COMEDY: Southbridge, Mass., 21-26.
ALMA, WHERE DO YOU LIVE? (Burstein and Royster): Memphis, Tenn., 20-26, Nashville 28-May 3.
ALMA, WO WOHNST DU? (Adolf Philipp): New York city April 17-May 17.
BERNARD, SAM A. (A. H. Woods): Baltimore, Md., 21-26, Washington, D. C., 28-May 3.
BLACK PATTI (H. Voelckel): Baltimore, Md., 21-26, Atlantic City, N. J., 28-30, Bridgeton May 1, Millville 2, Burlington 3, Camden 5-7.
BOHEMIAN GIRL (Messrs. Aborn): Fond du Lac, Wis., 23, Madison 24, Janesville 25, Rockford, Ill., 26.
BROADWAY JONES (Cohan and Harris): Readings, Pa., 23, York 24, Easton 25, Allentown 26.
CHICAGO GRAND OPERA (Andreas Dippel): Minneapolis, Minn., 22-24, Chicago, Ill., 25, Cincinnati, O., 26-29, Columbus 30, May 1.
CHOCOLATE SOLDIER (F. C. Whitney): Boston, Mass., April 14—indefinite.
DESLYS, GABY (Messrs. Shubert): New York city Feb. 9—indefinite.
DILLON AND KING MUSICAL COMEDY: Oakland, Cal.—indefinite.
DRESSLER, MARIE: Wilkes-Barre, Pa., 26, Corning, N. Y., May 2.
ELTINGE, JULIAN (A. H. Woods): Brooklyn, N. Y., 21-26.
FOY, EDDIE (Werba and Luescher): Los Angeles, Cal., 21-26, San Diego 27, 28, Riverside 29, Redlands 30.
GRISHA, THE (Messrs. Shubert): New York city March 27—indefinite.
GILBERT AND SULLIVAN OPERA (Messrs. Shubert): New York city March 22—indefinite.
GIRL OF MY DREAMS (Jos. M. Gaites): Lebanon, Pa., 23, Pottstown 24, Allentown 25, Plainfield, N. J., 26.
HANKY-PANKY (Lew Fields): St. Louis, Mo., 20-26, Denver, Colo., 27-May 3.
HITCHCOCK, RAYMOND (Cohan and Harris): Denver, Colo., 21-26.
HOFFMAN, GERTRUDE (Morris Gest): Kansas City, Mo., 20-26, Cincinnati, O., May 4-10.
HONEYMOON EXPRESS (Messrs. Shubert): New York city Feb. 6—indefinite.
KRATING AND FLOOD MUSICAL COMEDY: Portland, Ore.—indefinite.
LEWIS, DAVE (Rowland and Clifford): Chicago, Ill., 14-26.
LITTLE BOY BLUE (Henry W. Savage): New York city 21-26.
LITTLE MILLIONAIRE (Cohan and Harris): Corning, N. Y., 23, Wilkes-Barre, Pa., 24, Carbondale 25.
MACDONALD, CHRISTIE (Werba and Luescher): Philadelphia, Pa., March 31-April 26.
MADAME SHERRY (Madame Sherry Co., Inc.): Cleveland, O., 20-26.
MERRY WIDOW (Henry W. Savage): Portland, Ore., 20-23, Tacoma, Wash., 24, 25, Victoria, B. C., Can., 26, Seattle, Wash., 27-May 3.
METROPOLITAN GRAND OPERA (Guilio Gatti-Casazza): Atlanta, Ga., 21-26.
MILAN OPERA: New York city April 28—indefinite.
MODERN EVE (Western: Mort H. Singer): Davenport, Ia., 26.
MONTGOMERY, STONE AND ELSIE JANIS (Charles Dillingham): New York city Oct. 23—indefinite.
MUTT AND JEFF (Co. A: Gus Hill): Ft. Williams, Can., 22-24, Sault Ste. Marie, Mich., 25, Sault Ste. Marie, Can., 26, Sudbury 28, North Bay 29, Sarra 30.
MUTT AND JEFF (Co. D: Gus Hill): Brooklyn, N. Y., 21-26, New York city 28-May 3.
MUTT AND JEFF (Co. E: Gus Hill): Hancock, Mich., 23, Ishpeming 24, Negaunee 25, Iron Mountain 26, Escanaba 27, Marinette, Wis., 28, Oconto 29, Manitowoc 30.
OH! OH! DELPHINE (Klaw and Erlanger): New York city Sept. 30—indefinite.
PASSING SHOW OF 1912 (Messrs. Shubert): Washington, D. C., 21-26.
POLLARD'S JUVENILE OPERA: Montreal, Can., 21-26.
PRINCE OF PILSEN (Henry W. Savage): Calgary, Alta., Can., 21-23, Edmonton 24-26, Saskatoon, Sask., 28-30.
PURPLE ROAD (Jos. M. Gaites): New York city April 7—indefinite.
QUAKER GIRL (Henry B. Harris Co.): Toronto, Ont., Can., 21-26, London 28, Hamilton 29, 30, Ottawa May 1-3.
RED ROSE (John C. Fisher): Winston-Salem, N. C., 23, Greensboro 24, Raleigh 25, Wilmington 26.
RING, BLANCHE (Frederic McKay): Chicago, Ill., April 13—indefinite.
ROBIN HOOD (Daniel V. Arthur): Binghamton, N. Y., 24, Rochester 26.
ROSE MAID (Co. C: Werba and Luescher): Oshkosh, Wis., 23, Green Bay 24, Fond du Lac 25, Manitowoc 26, Grand Rapids, Mich., 27, 28, Kalamazoo 29, Battle Creek 30.
SANDERSON, JULIA (Charles Frohman): New York city Feb. 3—indefinite.
SEVEN HOURS IN NEW YORK (Wee and Lambert): St. Marys, Pa., 25, Dubois 26, Canton 28, Bloomsburg 30, Mauch Chunk May 2, Easton 3.
SHEEHAN ENGLISH OPERA: Kenosha, Wis., 25, Milwaukee 27-May 3.
SIDNEY, GEORGE (A. W. Herman): Atlanta, Ga., 21-26, Richmond, Va., 28-May 3, Norfolk 5-10.
SPRING MAID (Co. B: Werba and Luescher): Paterson, N. J., 21-26.
SPRING MAID (Co. C: Werba and Luescher): Chambersburg, Pa., 23, Frederick, Md., 24, Hanover, Pa., 25, York 26, Lebanon 28, Sunbury 29, Shamokin 30, Shenandoah May 1, Allentown 2, Dover, N. J., 3.
SUN DODGERS (Lew Fields): Philadelphia, Pa., 14-26.
SUNNY SOUTH (J. C. Rockwell): Algoma, Wis., 23, Sturgeon Bay 24, Oconto 25, Waukesha 26, Iron Mountain, Mich., 28, Escanaba 29, Gladstone 30, Manistique May 1, Manistique 2, Newberry 3, St. Ignace 5, Bayne City 7.
THREE TWINS (Phillip H. Niven): Toledo, O., 20-26, Cleveland 28-May 3.
TIK-TOK MAN (Oliver Morosco): San Francisco, Cal., 21-May 3.
TRENTINI, EMMA (Messrs. Shubert): Boston, Mass., March 31—indefinite.
UNDER MANY FLAGS (Messrs. Shubert): New York city Aug. 31—indefinite.
WHEN DREAMS COME TRUE (Philip Bartholomae): Chicago, Ill., April 6—indefinite.
ZIEGFELD FOLLIES (Florenz Ziegfeld): St. Louis, Mo., 20-26.
ZURO OPERA COMPANY: New York city April 14—indefinite.

MINSTRELS

DE RUE BROTHERS: Susquehanna, Pa., 23, Walton, N. Y., 24, Bainbridge 26.
DUMONT'S, FRANK (Howard M. Evans): Philadelphia, Pa., Aug. 31—indefinite.
FIELD, AL. G. (Edward Conard): Coldwater, Mich., 23, Goshen, Ind., 24, Elkhart 25, South Bend 26.
PRIMROSE AND DOCKSTADER: Hornell, N. Y., 25, Binghamton 26, Corning 30, Elmira May 1, Middletown 3, Trenton, N. J., 5.
VOGEL'S BIG CITY: Coldwater, Mich., 23, Muncie, Ind., 26.

BURLESQUE-EASTERN WHEEL

AL. REEVES'S: Louisville, Ky., 20-26, St. Louis, Mo., 27-May 3.
AMERICAN BEAUTIES (Ed. E. Daley): Baltimore, Md., 21-26, Washington, D. C., 28-May 3.
BEAUTY, YOUTH AND FOLLY (W. Y. Jennings): Cincinnati, O., 20-26, Louisville, Ky., 27-May 3.
BEHMAN (Jack Singer): Chicago, Ill., 27-May 3.
BEN WELCH'S (Jacob Lieberman): Springfield, Mass., 21-23, Albany, N. Y., 24-26, Brooklyn 28-May 3.
BON TONS (Jesse Burns): Montreal, Can., 21-26, Albany, N. Y., 28-30, Worcester, Mass., May 1-3.
BOWERY (Geo. H. Harris): Rochester, N. Y., 21-26, Syracuse 28-30, Utica May 1-3.
COLLEGE GIRLS (Max Spiegel's): Detroit, Mich., 20-26, Toronto, Can., 28-May 3.
COLUMBIA (Frank Burns): Toronto, Can., 21-26, Buffalo, N. Y., 28-May 3.
CRACKER JACKS (Bob Manchester): Albany, N. Y., 21-23, Worcester, Mass., 24-26, Boston 28-May 3.
DINKENS STOCK (Sol Meyers): New Orleans, La.—indefinite.
DREAMLANDS (Dave Marion): Boston, Mass., 21-26, Springfield 28-30, Albany, N. Y., May 1-3.
GAIETY GIRLS: New York city 21-May 3.
GAY MASQUERADERS (M. Messing): Syracuse, N. Y., 21-23, Utica 24-26, Montreal, Can., 28-May 3.
GINGER GIRLS (Manny Rosenthal): Philadelphia, Pa., 21-26, New York city 28-May 10.
GIRLS OF THE GREAT WHITE WAY (Dave Gordon): Philadelphia, Pa., 21-26, Baltimore, Md., 28-May 3.
GIRLS FROM HAPPYLAND (Lou Hurtig): New York city 21-26.
GOLDEN CROOKS (James Fulton): New York city 21-26, Brooklyn, N. Y., 28-May 3.
HARRY HASTINGS: Philadelphia, Pa., 28-May 3.
JOLLY FOLLIES (Al. Rich): Newark, N. J., 21-26, Philadelphia, Pa., 28-May 3.
KNICKERBOCKERS (Louis Robie): Toledo, O., 21-26, Chicago, Ill., 27-May 3.
LOVE MAKERS (Sam Howe): Cleveland, O., 21-26, Toledo 27-May 3.
MERRY-GO-ROUNDERS (Lefler-Bratton Co.): Kansas City, Mo., 20-26, Omaha, Neb., 27-May 3.
MERRY WHIRL (Louis Epstein): Brooklyn, N. Y., 21-26, New York city 28-May 3.
MIDNIGHT MAIDENS (W. S. Clark): Omaha, Neb., 20-26.
MOLLIE WILLIAMS (Phil Isaacs): Brooklyn, N. Y., 21-26.
QUEENS OF PARIS (Joseph Howard): Boston, Mass., 21-26, New York city 28-May 3.
ROBINSON'S CRUSOE GIRLS (Sam Robinson): Pittsburgh, Pa., 21-26, Cleveland, O., 27-May 3.
ROSE SYDELL (W. S. Campbell): Chicago, Ill., 20-26, Detroit, Mich., 27-May 3.
RUNAWAY GIRLS (Peter S. Clark): St. Louis, Mo., 20-26, Kansas City 27-May 3.
SOCIAL MAIDS (Robt. Cohn): Providence, R. I., 21-26, Boston, Mass., 28-May 3.
STAR AND GARTER (Dave Rose): Washington, D. C., 21-26, Pittsburgh, Pa., 28-May 3.
TAXI GIRLS (Louis Hurtig): Bridgeport, Conn., 24-26, Providence, R. I., 28-May 3.
TROCADEROS (Frank Pierce): Chicago, Ill., 20-26, Cincinnati, O., 27-May 3.
WINNING WIDOWS (Jacob Goldenberg): New York city 14-26.
WORLD OF PLEASURE (Dave Gordon): Buffalo, N. Y., 21-26, Rochester 28-May 3.

BURLESQUE-WESTERN WHEEL

AMERICANS (Eddie Miner): Cincinnati, O., 21-26, Chicago, Ill., 27-May 3.
BIG REVIEW (Henry P. Dixon): Baltimore, Md., 21-26.
BOHEMIANS (Al. Lubin): Louisville, Ky., 25-26, Indianapolis, Ind., 27-May 3.
CENTURY GIRLS (Walter Greaves): Minneapolis, Minn., 20-26, St. Paul 27-May 3.
DANDY GIRLS (Charles F. Crossett): Milwaukee, Wis., 20-26, Minneapolis, Minn., 27-May 3.
SOCIAL MAIDS (Robt. Cohn): Providence, R. I., 21-26, Boston, Mass., 28-May 3.
STAR AND GARTER (Dave Rose): Washington, D. C., 21-26, Pittsburgh, Pa., 28-May 3.
TAXI GIRLS (Louis Hurtig): Bridgeport, Conn., 24-26, Providence, R. I., 28-May 3.
TROCADEROS (Frank Pierce): Chicago, Ill., 20-26, Cincinnati, O., 27-May 3.
WINNING WIDOWS (Jacob Goldenberg): New York city 14-26.
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DANTE'S DAUGHTERS (Chas. Taylor): New York city 21-26. Philadelphia, Pa., 28-May 3.
FOLLIES OF THE DAY (Barney Gerard): St. Paul, Minn., 20-26.
GIRLS FROM JOYLAND (Sim Williams): New York city 28-May 3.
GIRLS FROM MISSOURI (L. Talbot): Chicago, Ill., 20-26. Milwaukee, Wis., 27-May 3.
GIRLS FROM RENO (James Madison): Toronto, Can., 21-26. Buffalo, N. Y., 28-May 3. Brooklyn, N. Y., 5-17.
HIGH LIFE IN BURLESQUE (Chas. Falber): New York city 21-26. Boston, Mass., 28-May 10.
JARDIN DE PARIS (Lee Stevens): Indianapolis, Ind., 21-26. Chicago, Ill., 27-May 3.
MERRY MAIDENS (Edward Schaefer): Brooklyn, N. Y., 21-26.
MISS NEW YORK JR. (W. F. Hennessy): Philadelphia, Pa., 28-May 3.
MONTE CARLO GIRLS (Tom Sullivan): Buffalo, N. Y., 21-26.
MOULIN ROUGE: Brooklyn, N. Y., 21-26. Newark, N. J., 28-May 3.
ORIENTALS (W. Cameron): Detroit, Mich., 21-26. Toronto, Can., 28-May 3.
PACEMAKERS (P. B. Patton): Boston, Mass., 14-26. New York city 28-May 3.
QUEENS OF THE FOLIES BERGERE (Cunningham and Shannon): St. Louis, Mo., 20-26. Louisville, Ky., 27-May 3.
ROSE BUDS (Lew Talmadge): Cleveland, O., 21-26. Cincinnati 27-May 3.
STARS OF STAGELAND (Wm. Dunn): New York city 21-26. Brooklyn, N. Y., 28-May 3.
WATSON'S (Dan Guggenheim): Kansas City, Mo., 20-26. St. Louis 27-May 3.
WHIRL OF MIRTH (Robt. Gordon): Newark, N. J., 21-26.
YANKEE DOODLE GIRLS (Alex Gordon): Omaha, Neb., 20-26. Kansas City, Mo., 27-May 4.
ZALLAH'S OWN (Harry Thompson): Chicago, Ill., 20-26. Detroit, Mich., 27-May 3.

CIRCUS

BARNES, AL. G.: McMinnville, Ore., 23. Forest Grove 24, Portland 25, 26.
BARNUM AND BAILEY'S: Brooklyn, N. Y., 21-26.
BUFFALO BILL AND PAWNEE BILL: New York city April 27-May 10.
DOWNIE AND WHEELER: Malvern, Pa., 23. Phoenixville 24, Pottstown 25, Norristown 26.
101 RANCH WILD WEST (Miller Brothers and Arlington): St. Louis, Mo., 12-26.
HAGENBECK-WALLACE: Peru, Ind., 24.
HOWE AND COLEMAN'S (Eugene Coleman): Greenville, N. J., 20.
OKLAHOMA RANCH WILD WEST: Passaic, N. J., 23.
RICE BROTHERS: St. Paul, Minn., May 3.
RINGLING BROTHERS: Clarksburg, W. Va., 20. Cumberland, Md., 26. Washington, D. C., 27, 28. Baltimore, Md., 30, May 1. Wilmington, Del., 2. Trenton, N. J., 3. Philadelphia, Pa., 4-10.
WYOMING BILL'S WILD WEST: Chambersburg, Pa., May 2.

ORCHESTRAS

THOMAS, THEODORE: Davenport, Ia., May 1, 2.

MISCELLANEOUS

ABBOTT, ANNIE (Hugo Bros. and Felix Bial): Calcutta, India, 10-30. Bombay May 1-30.
BINGHAM, MR. AND MRS. RALPH: Deming, N. Mex., 23. Silver City 24, Albuquerque 25, Lamar, Colo., 28. La Junta 29, Pocatello, Ida., May 1, Dillon, Mont., 2. Ft. Benton 5, Roundup 6, Harlowton 7.
FAROLA (Hugo Bros. and Felix Bial): Leipsig, Ger., 20-30. Vienna, Austria, May 1-15. Budapest, Hungary, 16-30.
MACK'S HYPNOTISTS (J. E. Mack): Hutchinson, Kan., 21-26. Newton 28-May 3.
RAYMOND THE GREAT (Maurice F. Raymond): Chicago, Ill., March 3—indefinite.
ROUCLERE (Frederick Hallen): Tallahassee, Fla., 23, 24. Apalachicola 25, 26, Quincy 28, Bainbridge, Ga., 30, Albany May 1, 2.
ROYAL CHINESE MILITARY BAND OF PEKIN (Hugo Bros. and Felix Bial): Yokohama, Japan, May 1-15. Tokio 16-30. Honolulu, Hawaii, June 15-30.
TANGUAY, EVA: Brooklyn, N. Y., 21-26.
THURSTON (Jack Jones): Washington, D. C., 21-26. Philadelphia, Pa., 28-May 3, Paterson, N. J., 5-10.
WANG TOY SON (Hugo Bros. and Felix Bial): Cape Town, South Africa, 10-30. Johannesburg May 1-15. Durban 18-30.

LETTER LIST

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WOMEN

Arden, Belle. D. Anderson.
Buckingham, Mrs. L. Mrs. Chas. Bartlinz.
Birth Black, Mrs. Fred Bond.
Cushman, Charlotte. Frances Carson. Carlosea Charles, Rene Chanlow, Mrs. M. Collins, Vannie Louise Carter, Mrs. J. J. Cattle, Eloise May Clement.
De Rivera, Madame Belle, Mrs. Dam, Kathryn Dana, Olive Dent, Marion Deal.
Elliott, Edith N., Mabel Elliott, F. Eliscu.
Francis, Ruth.
Gray, Alice, Claire Grenville.
Howe, Mrs. Geo., Bessie Harris, Florma Hartley, J. M. Hamlin, Marie Horzan.
Ione, Hood.
Jackson, Louise.
Kokin, Mignonette, Hattie Kruzer, Mazie King, E. L. Knight.
Lemire, Marie, Jeanette Lowrie, N. J. La Moyne, Lina Loraine, Caroline Lee, H. G. Louisdale, Effie La Croix.
Morris, Nina, Rose Marston, Maudie Martin, Don McMillian.
O'Madigan, Isabel.
Palmer, Clara, Jacklyn Pullman, Texas Parker, Aurora Platt Vivian Prescott.
Raynor, Katie, Eleanor Rose, Lotta Rose, Shay, Kathryn, Gravcie Scott, Margaret Sherman, Mrs. M. Stevens, Mrs. Campbell Stratton, Laura Gates Sykora.
Tyre, Dorothy, Anna Taylor, Betty Thaw.
Von Keese, Margaret, Wanda Von Poswik, Mabel Vyvyan.
Walker, Viola, Caroline Weller.

MEN

Amory, Jack.
Bothwick, A., Clinton Brown, Jas. Bliss, Percy Burnell, Geo. Broadhurst, Richard Burton, W. S. Baldwin, Chas. Bannington, E. J. Broughton, Wilfred Buckland, John Bosworth.
Camp, Frank, H. C. Clarke, Jas. Carew, Geo. M. Clark, Robt. Conville.
Desmond, Bryce, Malcom Duncan, Chas. W. Dingle, Ned Dandy.
Edmunds, Ralph, John Ennis, S. Homer Eaton, T. D. Evans, Geo. Eaton.
Ford, Edmund, Wm. Fiske, Gerald Fitzmerald, H. H. Forsman, Dick J. Flower.
Glennan, John L., Wm. Glidden, Sir Gould, Wm. Gillette, Schuyler Green, Lewis Goldman, McLain T. Gates, Willis M. Goodhue, Franklin George, John N. Gaty, Chas. K. Gerrard.
Herbert, Frank J. B. Hogan, C. S. Hart, M. J. Hayden, Harry Hubbard, Carl Hayden, L. Hilliard, W. A. Howell, Geo. Howell, Robt. F. Hill, Jack Hayden, Harry Humphrey, Stuart Holmes, Warren R. Haskell, Paul Herman, Harry Howard, Alex. Herbert, Lewis Howard, Jas. Hope.
Jones, A. M., Tom E. Jones, Fred James, Glenna C. Johnston, Montague Jacobs, Chas. James.
Knapp, H. S., Harvey A. King.
Lewis, Lowery, J. H. Lee, C. W. La Pay, Harry Linson.
Miles, Wm. David, Matt Moore, H. P. Mawson, Louis Modena, Byron Marsh, Jack Merten, Jas. C. Myiott, L. Margrave, Art Morrison, Louis P. Miller, F. B. Manaff, Lionel Morris, Harry McIntosh, Donald Mackenzie, H. MacMillan, Arch. MacGovern.
North, Wm., Fred C. Nicholas, Wayne Nunn, Pratt, John, Willard Perry, D. A. Paterson, Chas. Purcell, D. C. Percival, Martin Pache, Harry Poole.
Reynolds, Chas., Geo. M. Rosener, Jas. Rennie, Sydney Rizzo, Edw. Ratcliffe, Frank Roberts, Allie Rheinstrome, R. D. Roberts.
Sternberg, P., Wm. Silder, H. C. Saylor, Harry Sedley, Herbert Standing.
Van Rensselaer, Frederick.
Whytal, Ross, C. H. Williams, Banks Winter, F. B. Ward, A. Wecht, Stanhope Whetcroft, Thos. Wise, G. D. Winn, John Webster, L. R. Willard, Arthur J. Woods.

ACTORS' CHURCH ALLIANCE NEWS

Headquarters, 254 West Fifty-fifth Street.

The April service of the New York Chapter of the Alliance will be held next Sunday evening at the Episcopal Church of the Ascension, corner Fifth Avenue and Tenth Street. Rev. Dr. Percy Stickney Grant, Rector, and Ben Greet, president of the New York Chapter, will deliver the address on "The Social Value of the Theater." Following the service there will be an open discussion on the subject of the theater at the Parish House adjoining the church on West Eleventh Street at 9 P.M., to which all are invited.

The regular monthly reception of the Chapter will be held at the MacDowell club rooms, 108 West Fifty-fifth Street, near Sixth Avenue, Monday evening, May 5, at 8 P.M. There will be an interesting programme of music and addresses.

The Brooklyn Chapter held their April meeting last Friday evening, April 18, at their headquarters in the Johnson Building, Fulton Street, Brooklyn. There was a special programme, and Noel Travers and the entire Grand Opera House Stock company were the guests of honor. It was quite an enjoyable occasion.

The Brooklyn Chapter held its regular monthly church service last Sunday evening, April 20, at St. Peter's Episcopal Church, State and Bond Streets, and the Rector, Rev. Dr. Charles J. McCready, preached an appropriate sermon. A reception held in the Parish House followed the service and was greatly enjoyed by all present.

The National Secretary, Rev. Walter E. Bentley, addressed the members and friends of the New England Society for Women at their annual luncheon held last Saturday afternoon at the Hotel Bossert, Brooklyn. His subject was "Woman and the Drama," and during his remarks he denounced the iniquity of Sunday performances, particularly in its hardships for women, and he pleaded for the establishment of an Actresses' Hostel in New York, where young women from all parts of the country seeking employment in the profession might find a home among their associates and where better protection and more congenial surroundings were assured. The 300 members who listened to his remarks were greatly interested in the project and assured him of their sympathy and support.

Last Sunday evening Mr. Bentley preached at St. Paul's Episcopal Church, Paterson, N. J., before the Sons of St. George of the State of New Jersey, in which he pleaded for a more serious recognition of the theater as a great educational and social agency. He has been invited by the Dragon Club of St. Stephen's College, Annandale, N. Y., to address the faculty and students of that institution on the "Place of the Theater in American Life." This meeting is to be held in May.

Next Sunday evening, April 27, Mr. Bentley will preach in his own church, Church of the Ascension, Kent Street, Greenpoint, Brooklyn, at 8 P.M., before the United Lodges of the Sons of St. George of Greater New York, and all interested are invited.

WALTER E. BENTLEY, *National Secretary.*

ADDITIONAL STOCK NOTES

Godfrey Matthews opened as leading man in Youngstown, Ohio, on Monday, April 14, as Alias Jimmy Valentine, and scored a tremendous success. Mr. Matthews gave to Jimmy the finish and comedy for which the role is famous.

William Jeffrey as The Fortune Hunter, at Rochester, last week, opened to one of the largest audiences of the season. Mr. Jeffrey is an artist who gives to his roles naturalness and intelligence. Frederick Roland is an ambitious actor who gives Mr. Jeffrey excellent support.

Sylvia Bladen, whose reputation as Boston's most beautiful stock beginner, has won for her many admirers, with John Craig and Mary Young, has changed her name to Gladys Wilson. Miss Wilson will remain with Mr. Craig, who has given her splendid opportunities.

At Morosco's, Los Angeles, Florence Reed gave an excellent portrayal of Laura Murdock in The Easiest Way recently. This week she is seen in The Million with Malcolm Williams, who has recovered from the illness which prevented him from opening in The Easiest Way. Donald Bowles is also in the cast.

That brilliant play, The Elixir of Youth, is now in its eighth week at Morosco's Burbank Theater, Los Angeles, and is still attracting large audiences.

The Squaw Man is the current bill at the Alcazar, San Francisco, with Charles Waldron in the title part, Madeleine Lewis as the squaw, and John J. Butler as Bill.

The Davidson Players opened their season at the Shubert, Milwaukee, last week in Get-Rich-Quick Wallingford. Robert L. Dempster and Pauline Lord are the leads. Others in the company are Grace Goodall, Walter Dickinson, Lorin G. Howard, and Ann Warrington.

The Columbia Players opened their annual season this week in Washington. Clothes was the opening bill, and Helen Holmes is the new leading woman. A. H. Van Buren, Stanley James, Everett Butterfield, George W. Barlier, John M. Kline, Willard Robertson, Arthur Ritchie, Dorothy Bernard, Carrie Thatcher, Jessie Glendenning, Ollie Cooper, Marie Drofnah, Frances Younge, Arline Pretty, Helen Hayes, and Edwin H. Curtis make up the company.

Percy Haswell opened a four weeks' engagement at the Academy, Baltimore, last week in A Royal Family. With her are such well-known players as Robert Mackay, Edward Hayes, De Witt Newing, James T. Galloway, Arthur P. Edwards, Elaine Innescort, Marie Grayber, Julia Hanchett, and Leona Ball.

At the Auditorium, Fitchburg, The Man from Home was given to large houses last week. Louise Kent, William Grew, Henry Hicks, Maud Blair, Ralph Herbert, John J. Owen, Arthur O'Brien, Jessie Mueller, Pearl Lytell, Harry King, George Walsh, Wilfred Lytell, Lew Kathe, and Theodore Baylies were in the cast. Madame X. this week.

A Butterfly on the Wheel was the attraction in Lynn last week. Genevieve Blinn, Harry Ingram, Edna Oliver, James S. Barrett, Arthur Claire, and May Gerald deserve credit. The City this week.

The Lester Lonergan Players in Salem are giving The Spendthrift, with Amy Ricard as Frances Ward, this week. Forty-Five Minutes from Broadway next week.

The Thief holds the boards at the Playhouse at Lowell, Mass., the present week. Bertha Mae Mann, J. Anthony Smythe, and Isaac Dillon won new honors. The Thief will give way to The Witching Hour.

Valerie Valerie will play Laura Murdock in The Easiest Way as the closing bill of the Haverhill, Mass., season.

H. Percy Meldon, the stage director, has just returned from a six weeks' stay in Bermuda, thoroughly recovered from his attack of rheumatic fever. He is now completing arrangements for the Summer stock companies in Montreal, Ottawa and Hamilton.

The George Arvine Players at Lancaster, Pa., have scored a sensational success and with Alias Jimmy Valentine, George Arvine as Jimmy, Sumner Gard as Red, Edwin Forsberg as Doyle, Adra Ainslee as Rose Lane, Edytha Ketcham as Mrs. Moore, Frank Jones as Bill Avery, and Paul Scott as Blinky, were greeted with capacity houses. Charley's Aunt is the present bill, with Beverly of Graustark to follow.

Pittsfield, Mass., had two very odd plays this past week. The William Parke Players, with George Hassell and Madeleine Moore, presented Little Lord Fauntleroy, and the Empire Players Darkest Russia, with Carol Arden as Ilda.

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MOTION PICTURES

COMMENT AND SUGGESTION

MEDDLING stupidity is finely exemplified in the action of Police Censor Jeremiah O'Connor of Chicago, who took it upon himself to prevent the showing of The Miracle in that city. The film version of Maeterlinck's Sister Beatrice is an "insult to religion," according to Censor O'Connor's enlightening statement; moreover, it depicts murder, drunkenness and immorality, and consequently is a menace to the spiritual welfare of all who see it. Commend us to a police official for the ability to discover evil in unexpected places, combined with blindness to abuses annoyingly obvious to ordinary citizens. It seems incredible that any man of even average intelligence could object to such a film as The Miracle on moral grounds, and it is a rank injustice that a censor who has shown himself to be so flagrantly incompetent should retain a position of authority in which he is able to govern the entertainment of his betters. Chicago is unfortunate in having Jeremiah O'Connor, and every city that supports his like is to be pitied. The lesson of this incident but reinforces numerous others that have gone before. Time and again it has been shown that policemen, high or low, are seldom qualified to express an intelligent opinion when any artistic subject is in question. They should be kept at work within their capacities. When it comes to art, hands off.

• • • •

THE advantages bestowed upon motion picture actors in this country are sometimes lost sight of in the petty causes for discontent. Too often the players who place a high estimate on the value of their services take the fortunate conditions in their lot for granted and sigh for the millennium. They overlook the long engagements, reasonable demands upon their time, the fair remuneration, and, lacking just cause for complaint, they regard small troubles through magnifying glasses, which, perhaps, is no more than human. If there be need for stirring American film actors to a keener realization of their good fortune, it seems that consideration of conditions in Germany might serve the purpose. The contrast is striking. Reports indicate that manufacturers of pictures are no less prosperous there than here, yet it appears there is a radical difference in the system of distributing the profits, which affects all save the few near the top. A dispatch dated Berlin reads in part: "Hundreds of men and women engaged in producing cinematograph dramas came together in a meeting here to protest against the alleged ruthless way in which they were being exploited by the film producers. The salaries paid were said to be utterly inadequate to live on, and some pitiful letters were read from film actresses, who set forth that, in order to live, they had been forced to supplement their legitimate earnings by other means. Particular objection was lodged against 'realistic methods,' under which, for example, a manager engages a regular barber to perform before the film machine at the regular barbers' union scale for a shave, instead of employing a more talented actor to give the representation." Fortunately, the American motion picture actor is not forced to fight any such injustice. He gets his full share of the plums that fall from the tree, and generally he gets them fifty-two weeks in a year.

HENRI KRAUSS,
In "Les Miserables."

"THE END OF THE QUEST."
Two-Reel Film Made by Lubin.

• • • •

AT various times we have urged the harm of sensational posters, largely because they give a false impression of the pictures advertised. Here is a case that illustrates our point. At a recent meeting of the Literature Committee of the Colony Club Mrs. August Belmont, formerly Eleanor Robson, spoke in favor of organized recreation. When motion pictures were mentioned as a means of amusement in connection with the fact that there are approximately 700,000 children in New York city, she dismissed the matter in this fashion: "On posters lurid enough to be the foundation of a new school of art, I found such titles as Mike's Brain Storm, The Matrimonial Deluge, Drink's Greed for Gold, and The Fringe of Sin." Evidently Mrs. Belmont concluded that the wrapper was bad enough to condemn the contents of the package, and many others will think likewise until better taste is evidenced on the fronts of motion picture theaters.

• • • •

TITLES may be of secondary importance, but effort expended in making them appropriate is not wasted. Not long ago we received a letter from a scenario editor located in California, who called attention to what he considered a prevalent deficiency in the naming of pictures. As a striking example, he cited What a Change of Clothes Did, adding that it suggested an article in the trade journal of the woolen industry. True enough, it is a meaningless title and only one in many. Its glory is somewhat overshadowed by Angel Cake and Axle Grease, which we think should be given a high place on the list of absurd titles. For the sake of stringing a few catchy words together, common sense and meaning are too often sacrificed. Emphasis appears to be placed on achieving something freakish, or superficially bright, rather than suggestive of the picture. In the case of a melodrama, the sensationalism of the picture must be outdone by its name. No one would think of finding fault with a title because it is bright, but it is wasted glitter if a meaning is not conveyed. More sense and less attempted cleverness would bring better results.

THE FILM MAN.

FIRST SHOWING OF "QUO VADIS"

The Kleine-Cines motion picture spectacle of Quo Vadis is being shown for the first time in this country at the Astor Theater. The engagement opened on Monday for an indefinite period. In all there are eight reels that comprise a full evening's entertainment, lasting two and one-half hours.

HAS NEW PROCESS

A. Bert Samuels Leaves Kinemacolor to Perfect Idea of His Own

A. Bert Samuels, M.A., Ph.D., best known as educational director for the Kinemacolor Company, has been experimenting for some time on a colored motion picture idea far removed from anything yet tried, and he has brought it to such a state of perfection that it is necessary for him to resign his present position to devote his entire time to it.

Before beginning his work with the Kinemacolor Company Mr. Samuels was widely known in educational circles as principal of one of the New York High Schools, which work he gave up to enter the broader educational field of pictures, and was one of the organizers of the Kinemacolor Company. During his connection with the company he organized the fashion department, which shows advanced styles of things of interest to women furnished by the leading manufacturers. It was his influence in Washington which obtained such concessions as the only camera in the Court of Honor at the inauguration and the only machine on the *Mayflower* and the *Connecticut* during the naval review. Mr. Samuels leaves with the heartiest wishes of the officers of the company for his success.

KINEMACOLOR IN JAPAN

The rights for Kinemacolor for Japan and Korea have been disposed of to the biggest moving picture syndicate in Japan. Three Kinemacolor experts, in charge of Mr. Wark, left for Japan last week to superintend the installation of equipment for the production of Kinemacolor film, as well as to arrange for its exhibition. A stock of prints of subjects in the present Kinemacolor library has also been dispatched to Japan, and it is interesting to note that dramatic subjects produced in England have proved very acceptable to Japanese buyers.

BULL MOOSE PICTURES

Moving pictures will be features in the Bull Moose educational movement. The managers have recommended that films be prepared at once showing injustices of government and that they be exhibited in all parts of the country. It is expected that the films will be of great value in spreading the Bull Moose creed in an impressive fashion.

MAYOR IN TALKING FILMS

Patrons of houses where talking pictures are shown soon will have an opportunity to see and hear Mayor Gaynor, Police Commissioner Waldo, Fire Commissioner Johnson, Street Cleaning Commissioner Edwards, and Robert Adamson, the Mayor's secretary, explain the workings of the city government. Last week the Mayor and his commissioners visited the Edison studio and posed for the kinetophone.

Gould and Marsden, Inc., N. Y.
FLORENCE TURNER,
Now in Vaudeville.

THE EVOLUTION OF THE MOTION PICTURE

I. FROM THE STANDPOINT OF THE FILM PRODUCER

AN INTERVIEW WITH J. STUART BLACKTON, VICE-PRESIDENT AND SECRETARY OF THE VITAGRAPH COMPANY

[The first of a series of notable interviews giving an exhaustive analysis of the creation and development of the picture industry from every viewpoint.

THE MIRROR will be glad to receive letters of comment or suggestion. The letters should be addressed to the "Series Editor." Selected communications will be published from time to time.

The second article of the series will be published in THE MIRROR in the issue of May 7.]

BY FREDERICK JAMES SMITH

TO talk with J. Stuart Blackton, the vice-president of the Vitagraph Company, is to gain a vivid glimpse into the wonderful growth of the motion picture from the last dying days of the nineteenth century to the present moment—years into which were condensed and blended centuries of art, literature and mechanical skill. He was one of the pioneers—a venturer who marched with the photoplay through the perils of first experiments, the crudities of early efforts and the criticisms of skeptical doubters to the present, when the film is recognized and acknowledged as a mighty force of entertainment and instruction.

"Picture making can hardly be said to have developed," declares Mr. Blackton. "The art itself is an *evolution*—its branches developed. Everything was so absolutely new that the first producers had to evolve their own standards. For instance, there were no experienced picture players. The pioneers had to find out the best and proper course to pursue. Out of the early successes and failures had been created the present day motion picture."

Mr. Blackton holds that the picture has advanced steadily in realism of acting and presentation. The screen play which will reflect life itself—following the realistic trend of the drama—is coming, but it will not be fully realized until there is a distinct picture theater out of the reach of children. The manufacturer believes that the time is near when the great writer and the film producer will work hand in hand, the novel and its screen adaptation appearing simultaneously. Successful film dramas will appear for indefinite engagements and the motion picture will play a part still impossible to fully comprehend or estimate in education, science and art itself. These are but a few of the ideas of Mr. Blackton.

The last five years have been the real developing years of the photoplay. Realism, in Mr. Blackton's opinion, has been the keynote of the advance.

"The greatest difference in methods of the present day and five years ago is the lack of pantomime," he says. "In the French picture dramas of the early days, pantomime was elaborately used. For instance, if a player wished to suggest beauty, he ran his hand around his face ecstatically and then kissed his finger tips heavenward. Things are now presented mentally, not physically. The trend is towards individual mentality. Five years ago there were no serious dramas to make spectators cry. There were slapstick comedies for laughs, but no serious comedies. I hold that the only true comedy is played seriously.

"The next big change brought about in the past five years has been the advance in realism. Most manufacturers are striving toward complete realism. We actually build where we used to paint. When the present day manufacturer presents an Egyptian scene, actual temples and columns are constructed. In modern scenes the doors and windows are of real wood, where before they were of canvas. Plaster and concrete have succeeded makeshift scenery."

"What factor do you consider most vital to the success of pictures?"

"Not any one department," responded the manufacturer.

"Then you do not think, as many manufacturers evidently do, that more depends upon the director than upon any other element?" I inquired.

"I don't," replied Mr. Blackton with finality. "Pictures are popular because they practically combine in the making all of the arts. That is the real secret. There is the literary art to start with, in the manuscript. The skilled mechanic, the artist and the painter, the actor who delineates the character and the guiding hand of the director all go to produce a harmonious whole. Going still further, we have music. Music is necessary to a well rounded and perfect programme of finished products.

"Music is the only medium which is of value and which helps motion pictures. I am quite certain that the voice, either human or mechanical, is a detriment to almost all styles of pictures. As a novelty, it is pleasant and entertaining. But as a steady diet, to a fan who goes night after night, it would be monotonous. Why have words when any well made picture tells the complete story? It needs nothing more. It destroys and shatters the imaginative suggestion of a picture drama.

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"Pictures are popular because they practically combine in the making all of the arts."

"Music is necessary to a well-rounded and perfect programme."

"We actually build where we used to paint."

"The picture to-day is the greatest educational factor in the entire world."

"All films are accessible to children. . . . That circumscribes our efforts."

"I greatly deplore the present system of showing good pictures only one night."

J. STUART BLACKTON.

"As I said," continued Mr. Blackton, "no one factor has overshadowed another in contributing to the success of pictures. If a photographic department is below par, you get a bad picture. If you have a trite and commonplace story, you get a weak picture from a literary standpoint. If the actors are incompetent, and all the other elements are satisfactory, you get an undesirable picture. If all these three factors are good and the director had not the proper prospective, imagination and education to give his work, then, even if all the other things in your picture are commendable, you will have a production unsatisfactory as a whole. There is not an angle at which we may look at the art that permits of any one of its component parts being below the necessary standard."

The chat turned to the subject of players. Mr. Blackton admitted that he believes in starring and featuring his actors and actresses.

"We believe in making players human beings, but we do not believe in bringing them into contact with picture audiences in the flesh. I have strong views on the subject. My impressions have been borne out by what I have learned from people connected with the making of pictures as well as those who are interested only from an entertainment standpoint. Seeing a favorite in pictures, I find, creates an almost spiritualistic reverence; as if they were never to be revealed in the flesh. When they appear in the same old way as actors, I think the average person feels a great disappointment to find his idol is, after all, only human. One of the keynotes of the success of the film stars with the picture-loving public is the element of remoteness. They are mysterious abnormal personages."

"What," I asked, "in your estimation, will be the educational value of pictures in the future?"

"To my mind future is not the right word. The picture *to-day* is the greatest educational factor in the entire world and has been for the last seven or eight years. It has been the greatest educational factor the world has ever known up to the present time. It is a universal language understood by the entire world, civilized or uncivilized.

"The picture of the future? I think the Board of Education should take up the subject of pictures in the schools. Many films now made are appropriate for schools, and, in addition, the schools should, through perhaps State or Government appropriation, have a fund for furthering teaching by pictures. Such pictures could then be made, as in the opinion of the educators, would be of benefit to the students. The pictures should, of course, be made by people who know how to do them properly.

"I can realize the historical and educational value of pictures from my own experience. I have spent weeks in historic research for pictures in libraries to notate material from many sources for film dramas. Yet a spectator could absorb in twenty minutes what required weeks to get together. I believe in that twenty minutes those things impressed themselves more vividly upon watchers than they could in any other way.

"The best thing about picture manufacturing is the thought that, when you make a good picture, it will be of benefit to mankind in general and its influence will be felt over practically the entire world.

"Returning to the entertainment side of the future development of pictures, I believe that continued stories—serial films—are to increase markedly. An entire evening devoted to a single picture drama is already an assured fact."

Here Mr. Blackton expressed an interesting prediction regarding the future of the scenario.

"The valuable and successful pictures of the future will not be reproductions of old stage plays, but will be visualized literature of two classes: First, classic writings and well-known works of the past generations: and the other, stories written by the world's best authors with especial view to their subsequent picturisation. It is most probable that the author and the picture manufacturer will work together so that the book and picture will be issued at about the same time."

Then the talk turned to the question of broader photodramas to deal with the real problems of life—the sordid shadows as well as the happy high lights—and to go beneath the surface.

"They cannot come," said Mr. Blackton, "until we have a distinct and separate class of exhibitions which will cater to adults only. The reason for the present strict censorship is that all films are accessible to children. But this matter seems to be adjusting itself. Films are being made important enough to be put in high class places and to have a higher scale of prices. That automatically will exclude children.

"I have always instructed my directors not to make a picture or permit anything in a picture that I would not allow my small daughter to see. That circumscribes our efforts. The only way in which we can expand in the matter of picture plays will be to follow literature and the drama in all phases and to have a separate and distinct service of films outside of the regular way.

"There are poor and stupid pictures, yet I do not believe that there are any pictures intentionally made to be injurious. But there are, let us say, unpleasant pictures. The censorship plan, voluntarily submitted to by the manufacturers, has worked infinite good to the entire art. However, I believe local and police censorships are about the worst evil of the present situation."

Mr. Blackton discussed the future of manufacturing. Naturally he is enthusiastic, but he does not apparently think that the field will become crowded. "I believe the public will decide. It will set such high standards that cheap, inferior and stupid film subjects will find no market. The surest proof that the public has become educated to better things is found in the drama itself. There is learned to discriminate against the cheap melodrama and burlesque and they are no more."

(*Continued on page* 30.)

SCENES FROM "INTO THE NORTH," ESSANAY PICTURE IN TWO PARTS.

STATE CENSORSHIP

California Bill is Dangerous Unless Wisely Interpreted by the Board

LOS ANGELES (*Special*).—The State censorship bill, which has caused such a split in sentiment and some consternation among producers, will pass, it is declared by those who have counted noses at the capitol. That the measure is drastic to an unusual degree is claimed by its foes. Much will depend upon the horse-sense of the board appointed if the bill becomes a law. There is sufficient dynamite in it to explode in nineteen directions if the board is as pugnacious as some of the provisions to be interpreted.

The United Exhibitors' League is to hold a big celebration in San Francisco in the early part of May. All studios here have been requested to send representatives for the great pageant planned for May 2. The Western Vitagraph will be represented by Anna Schaefer, escorted by George Stanley, both prominent members of Manager Rollin S. Sturgeon's growing cast. Miss Schaefer will appear on a float during the parade.

George A. Holt, an actor of commanding talent, has joined the Western Vitagraph Company, and will be seen in strong roles. His initial picture with the company does him credit. Mr. Sturgeon, as an exhibitor, had an experience the second week. He put on one of his own productions, made by the Vitagraph Company in Santa Monica. His rival for Santa Monica patronage also hustled for a Vitagraph and secured a Western, also produced by Mr. Sturgeon. In consequence Sturgeon and wife attended the rival theater on opening night.

It is to be hoped sincerely that Fred Mace, president of the Photoplayers, and skilled comedian, has revealed his great secret. He left his Los Angeles friends in much suspense when he climbed to the quarter deck of an east-bound flyer several days ago to "sign contracts in New York." What these contracts were he firmly refused to state, and acted as mysteriously as a Sherlock just before the denouement. However, he declared that one of the big things in the film world was about to pop. Since Freddie jumped into the game for himself, with a crackajack studio here, he has had them all guessing. His trade-mark name is to be "Mace Philms."

Ford Sterling has been making the rounds of Southern California houses exhibiting comedies in which this funmaker appears. He has quite a flow of language when in the spot, it is reported. Crowded houses greeted him at every town.

Jeanie McPherson has been transferred to Director Jack O'Brien's company at the Universal camp. She is playing leads and writing some of the psychological scenarios for which she is known.

A fine picture, strikingly real in the glare of natural colors, has been produced by Director Le Saint, of the Kinemacolor. The title is Tested by Fire, a hint of the character of the story and attendant scenes. Mr. Le Saint's work is fully up to the high standard of the artist, established in past productions.

There is a report current that the Famous Players are to establish a studio here. Also that Pat Powers is holding the lease of a vacated studio in abeyance for another good thing.

It now is reported that the Biograph Company will not leave until June.

Manager James Young Deer, of the West Coast Studio, selling to Pathe, was fined heavily when his men tied a horse's feet and rolled the animal down a hill for a picture effect. The Humane Society pressed the case.

There is no truth in the report that the Photoplayers has one thousand members. One-half that number is near enough for local pride. Some one evidently mixed the slogan cry with the present facts.

That lovable Arthur Mackley, official of the Essanay, and local manager of the branch here, is missed along film row. He will gambol in Scotland for many weeks, making his return via the continent. His place at the club cannot be filled.

P. C. Hartigan has fully recovered from the rap in the neck handed out by Dame Nature while in tempestuous mood. He is making merry Kalem films with much eclat, as of yore, down at Santa Monica Bay.

Ground has been broken for the new Universal plant and studio on Sunset Boulevard, opposite the old location. The carpenters soon will be busy.

The Struggle, a story of capital and labor, is a two-reel production just completed by Manager George Melford, at the Glendale Kalem Studio.

Fourteen releases a week soon is the announcement of the New York Motion Picture Company by Manager Balshofer. Four companies are to be added to Director Ince's camp in the canyon, while as many more will be put on at Edendale. The increase will be made within a month.

W. E. WING.

FOREIGNERS INTERESTED

Frank E. Samuels Looks for Big Representation at Coming Exposition

Frank E. Samuels, secretary of the committee in charge of the First International Exposition of the Motion Picture Art, which will be held in conjunction with the third annual convention of the Motion Picture Exhibitors' League of America, in July, has returned from the exposition in London.

He reports that during one day 22,000 persons filed into the Olympia, where there were twelve little theaters on the main floor, all of which lacked chairs and attractive furnishings. The largest one was taken jointly by the Kinemacolor and Simplex machine companies.

According to Mr. Samuels, the industrial and educational lines at the London exposition created the greatest interest among the public. All of the English trade papers had large displays, and on one stand there was a copy of every known paper catering to motion picture news.

Mr. Samuels was instrumental in forming the International Motion Picture Trades Journal Association, which in the future will meet once a year. After considerable discussion it was decided to hold the next meeting at the new Grand Central Palace, New York, at the time of the exposition and convention. The following year it will be held in Berlin.

In reference to the attitude of foreign manufacturers toward the coming exposition in this country, Mr. Samuels said that they were keenly interested, and that because of the arrangement whereby articles may be sent to America for exhibition, free from all duties, many manufacturers are planning to show their goods here.

LAW IS AMENDED

Governor Sulzer Signs Bill Relative to Motion Picture Machines

ALBANY, N. Y. (*Special*).—Governor Sulzer has signed Assemblyman Willmott's bill which amends the General Business Law relative to the operation of cinematograph or other apparatus for projecting moving pictures by providing that booths approved by the proper authorities prior to the taking effect of this article, shall be excepted from the provisions of sections 209 and 210, providing further that a portable booth for temporary exhibitions may be used upon the approval of the proper authority and allowing the use of concrete, brick, hollow tile or other approved fireproof material in the construction of the booths.

FIRST OF SERIES

The playgoers of a generation ago will recall with what interest they regarded productions from the prolific pen of Charles Hoyt, who achieved distinction as a writer of farce comedy peculiarly American and consequently distinctive in the matter of characterization as well as plan. The plots were frequently thin, but the clever dramatist was up-to-date and never ceased to interest his audience. The Selig Company has acquired the rights to the entire series of Hoytian comedies and will open them with A Midnight Bell, in the form of a two-reel special picture, play, to be released May 5.

This play, dealing with New England life and more serious in its complications than any others in the farce-comedy repertoire, lends itself admirably to pictorial adaptation. The various types of the Berkshire country, from the constable to the gossip, from the magnate of the town to the ruling beauty, are reproduced with interesting fidelity. The village school, the robbery of the bank, the church social, the wonderful escape by sled, and all the thrilling features of the old play are included in the motion pictures.

Starey, Brooklyn.

EDITH STOREY, VITAGRAPH COMPANY.

DEMAND FOR FEATURES

Observations Resulting from an 8,000-Mile Trip Through States

(*By A. Warner.*)

Having just returned from an 8,000-mile trip through the States, visiting exhibitors and exchanges in the principal cities, I feel that I am fairly well qualified to discuss the important question of the exhibitors' attitude toward features.

At the outset I wish to state that while I believe in features, and while I believe that they have done more than any other agency to raise the price of admission from five to ten cents, I nevertheless contend that they are yet in their infancy. It has taken the American manufacturer a long time to convince exhibitors that American-made features are what they want, and that they are the equal, if not the superior, of foreign productions in two and three reels.

Perhaps there is no other word one might cull from the inspired advertising of film producers that is more abused than this same term "feature." A motion picture in two or three reels may or may not be a feature production. Indeed, in the majority of cases, that term is a misnomer. There are so-called features that do not deserve more than a single reel, and there are also some, I regret to state, that should never have been produced at all. But the true feature has "punch." It expresses originality. It teems with exciting situations. It overawes spectators with its massiveness. It embodies the unusual, the spectacular, and the thrilling incidents that lift it above the ordinary single-reel production and entitle it to the name of "feature."

During my visits in twenty American cities, I found the demand for features of the best quality on a par with the supply. That would seem to indicate that in a very short time the market will be overcrowded. But such is not the case. The explanation of this paradoxical statement is this: The exhibitor of to-day has developed a keen sense of criticism, and after catering to his audiences he is in the best position to know just what pictures they want and also what productions are going to bring him the money. He will not accept for showing any production that does not come up to his requirements. By the simple process of deduction, about two-thirds of the so-called features on the market are turned down by him as unworthy of his reputation. And then for every new feature that is produced there must be at least a score or so of exhibitors who have just realized that they must run features in connection with their regular shows or sit back and see the crowds go into their competitor's house.

My trip convinces me of two very important things, namely—that American features made in America by American actors and actresses now have the call over those made abroad; and, secondly, that the future demand for features (applying the term to those productions that deserve it) is going to surprise and compel the manufacturers into a field of endeavor that they have hitherto regarded with very little consideration. I confidently expect to see every first-class motion picture theater in the country using at least one feature in its daily programme within the next two or three years, and I think that my statement will not be disputed when I make the assertion that it is due to the feature production that the exhibitor with the small house is winning out against the opposition of exhibitors with larger houses.

"HIAWATHA" AT LYCEUM

W. E. Moore has secured the Berkeley Lyceum for the showing of his Hiawatha picture, beginning May 5.

FEATURE FILMS ON THE MARKET

The Web (Vitagraph, April 11).—Able settings and concise and direct scenario construction give this two-part society melodrama a strong grip upon a spectator's interest. The story, in its essentials, is not new, but the drama is so cleverly built and the main thread of the theme is given so many twists that it possesses the semblance of freshness. This, coupled with the excellent playing and direction, makes The Web successful. It is a screen play sure to hold a watcher from its start to its conclusion. Beatrice, the feminine spider of The Web, is a cruel lady, such as Shaw describes in Fanny's First Play as "a daughter of Ivy." Beatrice tries to win the love of Lester and, when he spurns her, plots to gain revenge by ensnaring Francis, Lester's younger brother. Francis falls into the meshes of the vampire's web, and Lester signs to save him by declaring that he is still in love with Beatrice. There is love still in her heart, and she gives up the boy for his brother. Then Jean, another jealous, rejected lover, tells Agatha, Lester's sweetheart, that the older brother is untrue to her. Agatha sees Lester and Beatrice together in a restaurant and breaks her engagement. Meanwhile Lester shows his younger brother the true character of the woman who has infatuated him, and writes the vampire only that "as you have used my brother to injure me, I have used you to save him." When Beatrice receives the note she hurries to Lester in jealous madness. There is a struggle over a revolver, and Jean, the old lover, shoots the woman from a balcony window. Lester is arrested for the murder, Francis reveals the truth to the sweetheart, Agatha, who trans Jean into confessing his crime through a purse he has dropped while calling upon her. The denouement—the trapping of Jean—makes a forceful climax to the drama. The direction is thoroughly good. The many interior scenes are staged with admirable taste and a fine attention to detail. It is hard to place one player above another. Anna Stuart makes a pretty and sympathetic Agatha—her best playing since The Wood Violet, of delightful memory. Rosemary Theby gives a touch of fascination to the role of the vampire, but she does not convince in the scene where she receives the final note from Lester. There is too much gesturing of the arms. James Morrison plays the younger brother very compellingly. We cannot recollect ever seeing Mr. Morrison do a poor bit of screen playing. Courtenay Foote portrays the jealous Jean with virility and tenacity, and Ned Finley lends force to the role of the older brother, Lester. The Web possesses interest. S.

The Leader of the Flock (Imp, April 17).—A two-reel drama in which the minister befriends a helpless young woman after the manner of the rector in Polly of the Circus. In this instance the woman has been deserted by her husband and ordered from her tenement home. The minister gives her a home at the parsonage, but the congregation and trustees object to her presence. So the rector resigns and starts a mission in the slums, aided by the young woman. The two come to care for each other when the drunken husband takes refuge in the mission as the police chase him. The minister persuades the police to give the man a chance, and, after trying to drag his wife back to the old life, the tramp goes away in anger. Following a subscription, "The flame of the Lord," we see a flash of lightning, after which a building tumbles upon the derelict. That paves the way for a happy ending. The minister marries the young woman, is offered his old pastorate, and returns to preach to a combination congregation, made up of his old flock and the mission folk. The story is not worked out logically. The ancient method of having the problem solved by a miracle is utilized. King Baggott plays the minister and Jane Gail portrays the young woman. S.

A Fugitive at Bay (Close-Kleine, April 16).—There is very little appeal for an American audience in this two-reel importation. It is very slow-moving in action. The story revolves about the love of Vanni Lupo, a villager, and the daughter of Baron Torrie. Lupo tries to capture a live pheasant to please the baroness, becomes involved in a fight with a gamekeeper, and leaves the man unconscious. Later he learns from the police, who come to arrest him as a witness, that the gamekeeper is dead. He escapes and hides in the hills. When the baroness hears that Lupo's hiding place has been discovered, she hurries to warn him. Both are trapped in the cave, and the men of the pursuing posse try to smoke out Lupo, not knowing the girl is within. When the hunted man brings the pleas with the pursuers, they tell him: "We will save her if you will hurl yourself on the rocks below." Lupo jumps to his death, and the girl is carried, unconscious, to safety. The woodland scenes are attractive. Until the climax is reached, the story moves turgidly. For instance, we see the goat herders watching Lupo for a couple of scenes. Then they go to tell the men of the neighborhood, and next we are shown the men talking it over. Numerous scenes of the posse on the way to the hiding place follow. This is but one example of the lack of crispness in the telling of the story. Looking down from the hill, the members of the pursuing posse appear mechanical in the way they shake their fists at Lupo. S.

The Dragon's Breath (Rex, April 24).—The Dragon's Breath, or A Man's Diary, written, directed and acted by Lois Weber and Phillips Smalley of the Rex Company, takes its position among the best written, best directed and best acted of the dramas released by the Universal Company. It is exceptional for the originality displayed in the conception of the theme, the well defined plot and the well wrought climaxes. Some may complain that the subject is a trifle morbid, that the authors have painted life in the raw, that the unfortunate wife of the story is more to be pitied than tolerated; but no matter what minor complaints are lodged against the piece or its theme, these are dwarfed to nothing when the real, vital strength of the picture is taken into consideration. It is strength and "punch" that the director and author and actor always seek, and when that "punch" is there the picture is sure of success. And "punch" this picture has with a mighty good moral to wind up with. The pathos of the last few scenes is pointed in its warning to those who would tempt the dragon's breath, opium. Miss Weber, enacting the role of the wife who succumbs to the opium habit, never for a moment loses sight of the character she is portraying; she meets her big situations with confidence which does not allow the running away of emotions. She is never melodramatic or stagey, yet always firm and effective. Mr. Smalley plays the role of the husband, one that requires the maturity of art, masculine art and physique. Some men writing such sentences in their diary as this husband does would appear ridiculous, but Mr. Smalley compels respect and interest. The tale concerning a young wife of a California professor, her succumbing to the opium habit, her degeneration and final disappearance. She first becomes acquainted with the drug through the Chinamen working on her husband's estate. It is only a question of time before she is fully conquered by it. The husband begins to note the smell of the drug in the house and the wife fears detection. She determines to quit the habit and even goes so far as to break her pipe, but the effort proves unsuccessful. She applies at the house of the Chinaman for another pipe, pays for it and retires into another room to smoke. A quarrel ensues over the money, a lamp is upset and the house is on fire. The wife manages to escape, and deciding at this moment to leave the man she loves in order to save him from disgrace, she hides behind a tree while the house burns and the husband and the sister vainly attempt to rescue her. This is the gripping climax of the first reel, a bit spectacular, perhaps, but consistent and vivid. The following reel takes up the story five years later. The husband, always grieving for his lost wife, is forced to be elected as the mayor of the city. We see the wife, supposed to be dead, slinking about in the lowest dives of Chinatown. Stupefied by the drug, she sits on a park bench to find fresh air and light. It is during the election campaign. The husband, accompanied by his wife's sister, appears in the neighborhood to hold an open air rally. The wife draws near to the crowd, curious to know what the excitement is about, and here, with the husband in the background talking to his constituents, another gripping situation takes place. The wife pushes up to her sister's side—the sister has turned the throng to note the effect of her brother-in-law's words—and the two women gaze into each other's faces. That is the beginning of the end. When the husband finally does discover his wife, she is dead and one of life's tragedies is acted out. G.

The Toll of Fear (Lubin, April 9).—It is quite proper to declare The Toll of Fear, a two-reel feature, written, directed, and acted by Romaine Fielding, an innovation in the motion picture field so far as dramatic effort is concerned, for while we have had one or two previous attempts to make a picture with only one player to enact the part or parts, the treatment has been vastly different with only mild success attending. There can be no doubt that this offering stamps Mr. Fielding as one of our most remarkable and original directors, authors, and actors in the motion picture world. Alive to the first requisite of a good film, he has supplied his picture with compelling interest, allowing the problem which the story deals with to follow along in a natural, logical way. He first identifies his two characters—both played by himself—the sheriff and his young brother, and from there on the play is made to accumulate action, enlisting our close attention up to the very last few scenes, which slowly quiet down as the half-crazed sheriff slips into the narrow crevice of the old ruins to meet the tragic reward of fear. Truly, it was a daring undertaking that Mr. Fielding mapped out, when he sought to utilize an abstract principle in a one-man picture and drive that principle home. That there is no obvious attempt to overthrow logic, that the whole story has not drifted upon the rocks of rich absurdity, is due to his daring originality of conception, superb ability as a director and actor, and the unsurpassed skill of the camera man. Speaking of the camera work, there are some curiously impressive effects contrived, such as where the retreating man climbs over the cliff, through the walls of the old ruins, and again in the change of focus on numerous other occasions. Photography is perfect throughout and the settings seem highly appropriate for vivifying the spirit of the piece. The underlying purpose of the picture is to show the effects of fear—that fear is a condition of the mind which can be superinduced purely through a person's own foolish deductions and reasoning, independent of any vital force or influence from without. The brother of the sheriff is informed that a certain band of outlaws is in the neighboring hills. He goes out to bring them in, leaving a note for the sheriff telling of his purpose. Soon after his departure the sheriff returns, finds the note, and, apprehensive of the boy's safety, follows him into the hills. At first the young fellow pushes on with a light heart, unafraid, but as time goes on his mind becomes unsettled through the heat and solitude, making it easy for the specter of dread and fancy to creep in and find permanent lodging. Quite ordinary circumstances contribute to the growth of fear until he finds a note pinned to a tree, reading, "Go back or you die with the sun." The suggestion is immediately felt in his consciousness. Unwelcome fear creeps upon him the more and he starts at the least noise. This continues until, crazed with the awfulness of it all, he dies by his own hand while the old brother pursues his trail. After finding the dead boy the sheriff passes through a similar experience. His powers of resistance are gradually beaten down and he succumbs, in time, to the malady. He leaves his horse to find safety in some old ruins. As he draws away the horse becomes tangled in his bridle and commences to plunge. Startled, the man turns and fires wildly, and we see the horse dying, the blood trickling down its side, an innocent victim of the disease. The climax is dramatic, besides being unique. Desperate, the sheriff seeks shelter in a crevice of the old walls, continually shooting at the creatures of his overwrought imagination. His bullets loosen the old walls and they crumble in upon him, leaving only his hand projecting and grasping the fatal paper taken from the lifeless hand of his brother, as the visible evidence of the toll of fear. A lasting impression is made upon the spectator by this picture, a monument to the talent of Mr. Fielding. G.

The Regeneration of John Storm (Imp, April 24).—Much of the success of this picture, a two-reel feature of a dramatic nature, depends on the acting of Guy D'Ennery in the title-role. There is nothing artificial about Mr. D'Ennery; always at ease, his work is strong, without being ultra-dramatic or stagey. The theme lends itself easily to the screen adaptation. There is a situation in the second reel capable of a big grip, a more effective one than it now possesses, for the reason that the spectator is left in the dark relative to certain details in the action. Young Storm, in returning to his sweetheart's home with the robbers, does so under the impression that he is being detailed on a piece of detective business, but this motive is not clearly brought out. One is apt to believe that he is in collusion with the thieves and such a mistaken supposition materially weakens, not alone the character of the man, but the situation as well. Both the first scene—the victorious football lads—and the following scene where the son returns home to discover his father dead, a suicide, are adroit bits of stage management, remarkably vigorous and effective. In every particular the photography is sound, adding much to the worth of the picture. Dealing with a young college graduate, who is thrown out into the world and presumably fails to make good, the story opens with his engagement to a girl and his return home to find his father dead, a defaulter. Believing that the girl and her father have suffered through the failure of the bank, he goes out into the world to retrieve and pay back. He fails, finally drifting into the lowest society. Spotting him as an easy mark, two thieves plan to rob a house and shoulder the blame on him. When he arrives at the house of his sweetheart he discovers the deception played upon him, but says nothing, abiding his time. When the two thieves have made the haul he captures them and reveals himself to the girl. Though he failed to succeed in a business sense, he showed himself a clean fellow withal. G.

Pach. N. Y.

K. W. LINN, GEN. MGR. ECLECTIC FILM CO.

WHERE TO BUY FEATURES

A condensed list of selected feature film information for those interested in such releases. We shall be glad to furnish to our readers information regarding any film.

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THE EXPOSURE OF THE LAND SWINDLERS. 3 Reels. Featuring the famous detective, William J. Burns.

AN EXCITING HONEYMOON. Patheplay. 2 Reels. A really funny comedy.

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QUO VADIS? 8 Reels. Dramatization of Sinkiewicz's masterpiece.
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AS IN A LOOKING GLASS. Dr., 3 Reels. Featuring Marion Leonard.
CARMEN. Dr. Another Marion Leonard picture.
MONOPOL FILM CO., 145 W. 45th St.

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THE VAGABOND.
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INTERNATIONAL FEATURE FILM CO., 145 W. 45th Street, New York.

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ATOP OF THE WORLD IN MOTION PICTURES (Joseph Conoly): New York city—indefinite.
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ATOP OF THE WORLD IN MOTION PICTURES (Joseph Conoly): Portland, Ore.—indefinite.
ATOP OF THE WORLD IN MOTION PICTURES (Joseph Conoly): Honolulu, Hawaii—indefinite.
ATOP OF THE WORLD IN MOTION PICTURES (Joseph Conoly): Sydney, Australia—indefinite.
KINEMACOLOR PANAMA CANAL AND BALKAN WAR: New York city Dec. 30—indefinite.

REVIEWS OF LICENSED FILMS

The Well Sick Man (Edison, April 9).—There is nothing in the picture to reasonably justify its being called The Well Sick Man. What humor exists is caused by Laura Sawyer as the daughter and Benjamin Wilson as Blake, the hero, in their foolish antics on the seashore. As a well written farce, the picture is inclined to be weak. The exposition is painfully conventional; there is the father who objects to his daughter marrying the young man without any obvious reason. The father drives him out of the house and the next we see of the fellow he is down on the Pacific Coast, with no explanation as to why or how he came to be there. Then follows the Well Sick Man business. In order to induce her father to move to the Coast, the daughter manages to make him believe that he is sick—a case of mental suggestion. On the Coast the young man again presses his suit for the girl's hand, and, with the idea of bringing the father to consent, he arranges a fake rescue of the girl from the ocean. This is, perhaps, the only well directed piece of fun in the picture and the spectator enjoys it thoroughly. Charles Sutton plays the father creditably. J. Searle Dawley directed the picture and Charles Mengus is the author. Photography is rather poor in spots. G.

The Sheriff's Wife (Essanay, April 9).—Not the best comedy that we have had from Arthur Mackley's Western company, but one that entertains. The story is rather ordinary and lacks the virtue even of being well thought out. In the village the little Indian maid fails to sell her wares until she approaches the sheriff. He buys a pipe from her and sends her away with a kindly word. That evening a bag of gold is placed in his charge to keep overnight. Two bandits discover the presence of this money and put forth a plan to secure it. The sheriff is called away and trapped in a shack, leaving only the wife to deal with. She, however, hearing the approach of the thieves, secretes herself in a trunk, and when they enter rises up to hold them at bay with a gun. In the interim, the little Indian girl, hearing the cries for help from the sheriff, goes to his aid, releases him, together with the men from the saloon, and they swoop down upon the house and relieve the wife. One would imagine that these men were ignorant of the wife's presence, judging from the way in which they blundered into the house, yet they must have known. This little Indian is a picturesque figure in the story—though she fails to disguise as an Indian with much success—and the rescue could have been made quite thrilling if only worked out better. How was it, though, the spectator asks himself, that she came to be in the neighborhood of the shack? We see nothing of her until she enters the house to release the sheriff. G.

The Shotgun Man and the Stage Driver (Selig, April 9).—One has been led to understand that the photoplay of to-day demands something else besides a stage coach, mountain scenery, some outlaws and a few defenders of the law, and for that reason it is difficult to enthuse over in this picture. If the author's and producer's sole object was to treat the spectator to one of those time-worn Wild West shooting affairs, they have succeeded quite well. But one tires of it before it is finished, for after all the incidents and business are so overdrawn and sensational that they appear nonsensical. This stage coach, having the precious freight of two pretty girls, Myrtle Stedman and Florence Rye, and much of Uncle Sam's mail, goes through on schedule time, despite the fact that a desperate band of outlaws attempts to capture it. Our heroes, the shotgun man, played by William Duncan, and the stage driver, enacted by Tom Mix, were principally responsible for the defeat of the bandits. Their reward from the company was assured, but the greatest surprise came in their winning the two girls. In this last scene there is a delightful touch of humor and Mr. Duncan has seen to it that the picture, in a physical sense, is well made. But there is lacking. G.

The Pursuit of the Smugglers (Kalem, April 9).—An absorbing melodrama, combining capable acting, thrilling situations, realistic and picturesque settings and a motor boat chase, all of which appeal to the average imagination. Earle Fox plays the hero, James Peyton, a young internal revenue officer. Stuart Holmes has the part of Poole, the leader of the smugglers, and Irene Boyle enacts the heroine. Poole has been attempting to win the affections of the village storekeeper's daughter, but at the appearance of James, he is compelled to retire. James, in order to carry on his investigations the better, disguises himself and seeks employment at the store, where he soon gains the friendship of the girl. Of an afternoon while delivering a basket of groceries, Peyton encounters the smugglers and is captured. He is bound and led to an attic room, but manages to free himself and with a small pocket mirror flashes a message to the revenue cutter down the river. This is a unique piece of business eminently effective. In the meantime, the girl, worried over his nonarrival, warns her cousin, Ben, and Peyton is located in the house by Ben, who climbs to the attic window and assists the officer to escape. There is a chase of the smugglers, a capture and the last scene shows the young officer and girl together with their friendship deepening. G.

Too Much Parcel Post (Pathéplay, April 9).—What would happen if the parcel post delivered everything and anything? Acting on the supposition that they do, the author of this farce has exerted his imagination in contriving several amusing situations, amusing because ridiculous, but not because the situations are in any way clever. One feels that the picture does not live up to its opportunities; that much of a more substantial nature could have been derived out of the idea. At first it is quite funny when this old man finds that he has been handed a lemon when he supposed that he was to receive an orange. For his faithful service of fifteen years as a letter carrier, he is promoted to the new parcel post branch. At first he is delighted, but when confronted with the absurd combination of commodities, such as guns, dynamite, stoves, a goat, a baby carriage, a pig, and even a baby, he is at first nonplussed and lastly disgusted and mad. The tone of the piece is farce, but it gradually drifts into burlesque and finally winds up with the explosion of dynamite, blowing into the great beyond man, woman and baby. G.

Out of the Storm (Vitagraph, April 9).—In this photoplay one recognizes the subject used by Mrs. Brent, the Vitagraph photoplay editor, in a published letter of recent date relating to unreasonable scripts. We read the original synopsis and the revised one and now we have seen the picture, not as the original play, but as it was revised and produced by the Vitagraph Company, and one is inclined to enthuse over the results. While it is not a tremendously big picture, it is imbued with heart interest and possesses a situation that is rather unconventional and dramatic. The play discloses careful thought in the arrangement of the plot; there is reason evidenced and a motive supplied for every action. Harry Northrup plays the part of the desperate man who, seeking shelter from the storm, is led to save a child's life and later redeem himself. She is a rich widow and lives with her small child in a large house that requires a corps of servants. Dissatisfied with their lot, the servants strike and leave the woman alone. During a storm which follows this, Wilson, at one time a wealthy man of position, but now a penniless beggar, seeks shelter and food and enters the widow's house on this quest. He is discovered by the widow, whose child has been taken suddenly ill, and she induces him to go for a doctor. Her faith in him, prompted by necessity, stimulates his desire to live a new life, and after the child's condition improves he leaves, declaring his intentions to make a man of himself and return. This he does, and in later years returns to claim his reward—the widow's love. Rosemary Theby enacts the part of the widow with a good deal of force. Gertrude Lane is the author, and Wilfred North the director. G.

The Capture (Essanay, April 16).—Save that the material does not seem quite sufficient for a full reel, this farce is acceptable. It is a bit slow in getting under way and some of the scenes are unnecessarily prolonged, but the good points of the picture more than compensate for shortcomings. The idea is extravagantly farcical. In order to secure a position, Billy must be married by noon of the following day, for the prospective employer requires a married man. Billy writes love notes to two young women of his acquaintance and both meet him as suggested. There is a tug-of-war with the young man as the object of dispute. Finally he escapes and accidentally meets another girl, whom he persuades to marry him immediately. The best situation in the film comes when it develops that the bride is the daughter of the man who has urged Billy to a hasty marriage. D.

Mr. Mintern's Misadventure (Vitagraph, April 14).—An entertaining bit of romance, wherein one mistake after another terminates in a happy ending for two young people who had separated for what they considered good. Maurice Costello and Mr. Eagan directed the picture, with Mr. Costello in the lead male part. Bent on turning his unhappy mind into other channels, Mintern, after quarreling with his sweetheart, Muriel, takes boat for a trip to Europe. Muriel, played by Clara Kimball Young, with the same object in mind, also plans a trip, and as it happens, boards the same boat as Mintern. It is thought that a criminal has sailed on this boat and a detective is commissioned to find him. Mintern answers the description pretty well and the detective naturally mistakes him and follows to investigate. Mintern accidentally places himself in a compromising position and is arrested on the warrant for the thief. Though Muriel can turn a cold eye upon her heartbroken lover, she cannot stand seeing him in the hands of the hard law. She adopts the only course open and identifies him and thereafter love again takes up its abode. James Young plays the blundering detective capably. It is a Vitagraph comedy put on in the best Vitagraph style, which means that a warm reception awaits it. G.

A Lesson to Mashers (Biograph, April 10).—Brief and spirited, with a hearty laugh at the close, is this film that shows how a dapper masher is brought to time by youths whose muscles are more pronounced than their manners. Fastidious Ferdinand persists in visiting a laundry and attempting to flirt with the girls employed there. When warnings are not heeded drastic measures are adopted as a cure. One of the young men in the laundry is rigged out in the garments of a girl. Ferdinand is waiting outside of the building and, as usual, attempts to flirt. Disillusionment comes when he receives a thorough trouncing and has a small barrel of paint spilled over his head. D.

The Maoris of New Zealand (Melies, April 10).—Interesting, instructive and well photographed, this film is one of the best received from the Melies Company in New Zealand. The picture is divided into four parts and gives an excellent idea of the character and customs of this far-away people. Some of the most interesting scenes show the native women making use of the natural hot springs for cooking and washing; others reveal the arts and crafts of the Maoris and their favorite amusements. D.

Angel Cake and Axle Grease (Lubin, April 10).—The story found here is no more than a mechanical arrangement of events leading up to the situation that gives the picture its strange title. The daughter of a ranch owner has two cowboy lovers, and the father objects to the one she prefers. When her beloved Bob is banished he finds employment at the country store. Betty sends him an angel cake, which Pete, the second suitor, intercepts and turns into an axle grease layer cake. The big comedy moment is supposed to come when a number of Indians eat the doctored cake and suffer violent indigestion. Then for a climax Pete confesses, having been fooled into believing that Betty is to be arrested for circulating poisoned cake. The father shakes hands with Bob and all is well. Frances Ne Moyer, George Roehm, and Walter Stoll have the principal roles. D.

Tommy's Atonement (Selig, April 10).—Opening scenes in this split-reel production profit by a naturalness that is not so successfully maintained towards the end, although the note of appeal is never lost. It is a simple story of a boy who breaks a valuable vase, and an aged servant, Mrs. Graves, who is blamed and discharged because of the mishap. She returns to her husband, a broken down violin player, and an hour later they are evicted because of inability to meet the rent due for their modest home. Coincidence plays a large part in the events that lead to Tommy's bringing the aged couple to the sheltering roof of his wealthy parents, and his atonement for the wrong done Mrs. Graves. Clarence Johnson makes an engaging boy and other parts are well played, particularly those in the hands of Harry Lonsdale and Adrienne Kroell. D.

The Tombs of the Ming Emperors (Selig, April 10).—Excellent pictures of a part of China seldom visited. The views of the white marble gateway at the entrance of the road leading to the tombs, and those of the white marble forms of animals that line the road on either side are impressive. D.

MULTIPLE REEL PROGRAM--GENERAL FILM CO.

"An Exciting Honeymoon"

"Hearts of the First Empire"

"Through Many Trials"

"The Broken Vow"

"AN EXCITING HONEYMOON"

Pathéplay in 2 reels. Released Saturday, April 26, 1913.

The funniest, happiest, wholesomest comedy in years! Two reels of screaming hilarity. Lord Bowley, the unfortunate and near-sighted groom, loses his eyeglasses just after the ceremony and starts on his bridal tour with the colored cook instead of the sweet little girl he has just married. An exciting auto chase; a race down the bay on a tug after the departing steamer; the flight of Lord Bowley down the ventilator into the coal bunkers—these are but few of the situations that make this greatest laugh-getting film ever released. Featuring Gwendolyn Pates and Charles Arling

"HEARTS OF THE FIRST EMPIRE"

Vitagraph in 2 reels. Released Monday, April 28, 1913.

A story of the days of Emperor Napoleon. A young country girl is found by Marie Louise, in the peasant section of Paris. To save her from further cruelty, the Empress takes her to the palace and trains her as a Maid of Honor. After furnishing the court attendants with no end of amusement by her awkward manners, she makes great improvement, and eventually becomes a great favorite. In time, she wins a noble husband, but first she "kills a rogue and outwits an Emperor." A superb production with William Humphrey as *Napoleon*, Edith Storey as *Marie Louise* and Leah Baird as *Beatrice* the country girl.

"THROUGH MANY TRIALS"

Lubin in 2 reels. Released Wednesday, April 30, 1913.

A beautiful pastoral drama, in which we allow the wooing of the farmer's daughter by the rich, young artist, their elopement and subsequent marriage. Then the proof of the old proverb, "Marry in haste, repent at leisure." The artist-husband returns to his life in Bohemia, and neglects his wife. A child is born and the father realizes his neglect. Back at his painting, he strives hard for success, and wins. Later the little family goes to see "the old folks" and there is a general reconciliation, with everybody happy. A simple story of plain people, yet with the necessary element of human interest.

"THE BROKEN VOW"

Cines-Kleine in 2 reels. Released Friday, May 2, 1913.

Juliet, the simple shepherdess, and Tony, the herder on the ranch of a wealthy Cattle King, are enamored with each other. Often they meet at the trysting place, under a giant tree on the edge of a cliff. Juliet is accidentally shot and is removed to the home of the Cattle King, where she recovers. Tempted by promises of presents and other wealth, she finally marries him. Two years pass, and Tony observes the ranchman riding through the woods. A fight ensues and results in a victory for Tony who, after tying the ranchman to the tree at the trysting place, sends for Juliet, and, before the eyes of the husband, throws her and himself over the cliff into eternity.

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BRILLIANT SCREEN CLUB BALL

Manufacturers, Players, and "Fans" Crowd Terrace Garden—Programme Sold to Kessel and Bauman for $1,000

When the hands of the clock pointed to 2 A.M., and Bob Daly jumped to the stage in Terrace Garden, baton in hand, and ended the grand march by leading several thousand voices in singing "Members of the Screen Club, We," enthusiasm at the Screen Club ball ran high. It had been gathering force since 9 o'clock Saturday evening, when Ferguson's orchestra played the first of the dance numbers. With each succeeding number the crowd on the floor became larger and gayety increased proportionately. The grand march was brilliant, the singing of the club song was a stirring expression of loyalty to a club that in eight months has become the great fraternal body of the motion-picture industry; but the climax in the excitement was yet to come.

King Baggot, holding a souvenir programme in his hand, stood on the platform. "How much am I bid for this autograph book?" he asked. Just to start things some one said $50. A moment later the bid was raised to $100, then $150 and $200. Carl Laemmle entered into the game; so did Frank Tichenor. F. J. Beacroft, on behalf of THE DRAMATIC MIRROR, offered $300, and Siegmund Lubin, standing well at the rear of the crowd, raised it to $350. Fred Mace, president of the Photoplayers of Los Angeles, drew a round of applause when he bid $500. At about this time Mr. Baggot took off his coat, the more readily to throw himself into the task of bringing up the price. C. O. Baumann, who occupied a box with his partners, Charles Kessel and Ad Kessel, Jr., made it $550. Mr. Laemmle came back with another bid, and each advance was bettered until the programme went to Kessel and Baumann for $1,000. The partners were applauded to the echo. They were led to the platform, and the next ten minutes were devoted to congratulatory speech-making. These were high points in the Screen Club ball.

But to come to an ordered relation of facts. In the crowd, numbering approximately 4,000, were celebrities from all parts of the country, and representing every branch of the motion-picture industry. There were manufacturers, business representatives, directors and players galore. Pretty actresses circulated through the rooms with bundles of programmes under their arms; and the sales were large. American flags and long white silk streamers dotted with stars were used liberally in decorating the boxes and ceiling; and suspended over one end of the room in green electric lights were the words "Screen Club."

The bulk of the crowd arrived shortly before midnight, and, in addition to filling the dancing floor and boxes, occupied all of the tables in the space adjoining the ballroom. President Baggot enrolled himself on the side of Mayor Gaynor when he suggested from the platform that "we dance as our mothers used to dance." Most of those on the floor accepted the suggestion.

It was after 1.30 o'clock when the line was formed for the grand march, with President Baggot and Mary Pickford at the head, followed by John Bunny and Siegmund Lubin, each with a partner; Arthur V. Johnson and Lottie Briscoe, Mr. and Mrs. C. A. Willat, Mr. and Mrs. Billy Quirk, Alice Joyce and Tom Moore, Harold Shaw and Edna Flugrath, Mr. and Mrs. C. Jay Williams, James Kirkwood and Gertrude Robinson, William Shay and Jane Fearnly, Mr. and Mrs. J. H. Gerhardt, Mr. and Mrs. William Bechtel, Bernhardt Niemeyer and Miss Allen, Mr. and Mrs. Tefft Johnson, Mr. and Mrs. Hopp Hadley, Herbert Prior and Mabel Trunnelle, Darwin Karr and Florence Bindley, Mr. and Mrs. Crane Wilbur, Mr. and Mrs. Charles Handsworth, Mr. and Mrs. Paul Panzer, Mr. and Mrs. Charles Arling, Mr. and Mrs. Harry Benham, Mr. and Mrs. J. W. Cavanaugh, Howard Mitchell and Jennie Nelson.

Under the direction of Herbert Brenon and William Robert Daly the maneuvering of the lines was well timed, while a shower of confetti fell upon the heads of the marchers and the air was filled with long streamers of colored paper. Each man was given a Screen Club banner, while his partner carried a Japanese parasol. Variations in the lighting effects added much to the attractiveness of the scene.

Mr. Lubin was the pet of the evening; and he was game to the last. When the Sunday morning sun peeped above the horizon the crowd began to thin out. Some went home, but several hundred stopped off for breakfast at the Screen Club, which had been opened to ladies. All of the rooms were temporarily converted into dining halls, and in each was an array of potted plants and cut flowers. Mr. Lubin brought the ball to an official close by dancing what looked very much like a turkey trot with Mary Pickford.

Box holders at Terrace Garden were: Siegmund Lubin, Carl Laemmle, Thos. A. Edison, Inc., Vitagraph Company, Kessel and Bauman, P. A. Powers, King Baggot, William Robert Daly and Herbert Brenon, John Bunny, C. A. Willat, Harry R. Raver, J. V. Ritchie and H. E. Aitken, Harold Shaw, Billy Quirk and J. C. Graham, James Kirkwood, William E. Shay, Dr. W. J. Ivory, William Haddock and O. A. C. Lund, Jules Burnstein and Moe Streimer, Solax Company, Ryno Company, Ramo Company, and Thanhouser Company. These committees were in charge:

Reception Committee: Siegmund Lubin, chairman; Carl Laemmle, Adolf Zukor, P. A. Powers, Harvey P. Salter, C. J. Hite, Charles Jourjon, Herbert Blache, Robert H. Cochrane, A. J. Kessel, Jr., Darwin Karr, C. O. Baumann, James Kirkwood, Mark Dintenfass, Billy Quirk, William H. Swanson, Owen Moore, J. V. Ritchie, Herbert Prior, George Magie, Francis X. Bushman, Louis Gasnier, Harry Meyers, William Steiner, Edwin August, Herbert Miles, Maurice Costello, Earle Williams, Warren Kerrigan, J. E. Balshofer, James Cruze, William A. Bechtel, Irving Cummings, J. Searle Dawley, William E. Shay, Hector Dion, William Oldenow, and Edward O'Connor.

Floor Committee: Herbert Brenon and William Robert Daly, chairmen; L. R. Johnstone, Charles Abrams, J. W. Johnston, Al McGovern, Yale Benner, Worthy Butts, Paul Scardon, Charles Arling, B. F. Messen, Harry Benham, Harold Shaw, Joseph Hopp, J. B. Totten, S. M. Spedon, Ed Barry, Julius Stern, Ingvald C. Oes, Frank Tichenor, Paul Panzer, Augustus Phillips, Charles Kessel, Frank Powell and William Garwood.

Ushers: Frank Smith, chairman; Bert Adler, Joseph Miles, H. E. Levine, Doctor Ivory, Moe Streimer, William McCoy, Wendel Milligan, J. Parker Read, Frank Carroll, Lee Beggs, W. J. Welsh, William Lewis, Matt Snyder, Frank Griffin, Howard Crampton, Billy Haddock, Ed Lincoln, George Blaisdell, George Edward Hall, Hopp Hadley, George Proctor and Eustace Hale Ball.

Owing to the big demand for the souvenir programmes of the ball an extra thousand has been printed. They may be secured at the club-rooms at $1 each.

AFTER THE BALL

BY F. J. B.

Were you present at the breakfast Sunday morning in the club rooms? No—well, you missed something worth while, for it was a fitting wind-up for a glorious night. Here are a few of those who took advantage of the hospitality of the club: Siegmund Lubin, everybody called him "Pop;" Mr. and Mrs. Carl Laemmle, Mr. and Mrs. Arthur Johnson, Mr. and Mrs. Baggot, Mr. and Mrs. Gerhardt, C. Lang Cobb, Jr., and wife, Mary Pickford and Owen Moore, Mr. and Mrs. C. A. Willat and Miss Rock, Mr. and Mrs. Quirk, Alice Joyce, Miss Phillips, Paul Scardon, Ray Physioc, William Oldenow, Edward Barry, Joseph Farnham. That's as many as I can remember, and under the circumstances I think it's pretty good.

"In the cold gray dawn of the morning after" the last survivors of the festivities formed a little club of their own. The "Sticking Six" is its name, and the name is appropriate, for they not only closed the clubhouse at ten o'clock Sunday morning but at midnight had not yet gone to bed and were still going strong.

The six are William Oldenow, Joseph Farnham, Arthur Leslie, W. P. Milligan, and Edward Barry. Modesty forbids me to mention the sixth one. During Sunday calls were made at the homes of "Doc" Willat, C. Lang Cobb, Jr., and King Baggot. King said his pajamas were not properly pressed and he could not receive the delegation, but the others received in all sorts of costumes and assuaged the thirst of the visitors right royally.

A. Kessel, Jr., was heard to remark when he bought the first programme at the Screen Club ball for $1,000: "I would have paid $5,000 rather than let any of my competitors get this book."

A vote of thanks is due Polly Pickens for efforts in getting things in shape at the Screen Club. Polly is one of the best hostesses ever and as first aid to those who fell in the fray it would be hard to find her equal.

Somebody stole Julius Stern's girl, and Julius was so peeved he wanted to have him arrested. You should have had some burglar insurance, Julius.

GENE GAUNTIER IN "MYSTERY OF PINE CREEK CAMP."

KINETOGRAPH SELLS OUT

General Film Company Buys Entire Stock of Films on Hand

Trouble between the General Film Company and the Kinetograph Company was ended last week when the latter concern went out of business and sold its stock of films to the General Film Company. This action will end the dispute over the Detective Burns picture, Exposure of the Land Swindlers.

The amount of money involved in the transaction is not known, but it is supposed to have been a large sum, as the Kinetograph Company had a big stock of pictures on hand. After a few weeks, during which the affairs of the company will be settled, the Kinetograph offices will be closed.

WHITNEY'S FILM A SUCCESS

Harry Whitney's big game hunt pictures of adventure and life in the great frozen regions are meeting with success, as evidenced by the large number of bookings already made and by the big demand for territory. As a result of a week's run in Toronto, Canada, the exclusive rights to these pictures for Ontario and Quebec were disposed of and a deal arranged for Western Canada.

Cecil Graham, manager of Northern Ventures, Limited, leaves this week for an extended trip during which he expects to close up much of the remaining territory.

"STEAM" AT LYCEUM

Steam has given a new impetus to the Panama Canal and Balkan War film, now in its seventeenth successful week at Carnegie Lyceum, and the new Kinemacolor three-reel feature film, depicting the development of the power that revolutionized the industrial world, is exciting general interest as well as winning renewed commendation for the whole entertainment.

THE EVOLUTION OF THE MOTION PICTURE

(*Continued from page 20.*)

Long runs for picture dramas are coming, in the opinion of the Vitagraph official.

"I greatly deplore the present system of showing good pictures only one night," he declared. "Suppose I have a friend whom I wish to see a certain picture that has impressed me. It was there last night, but it is gone to-day. It seems an injustice to spend the great amount of energy, time and money required to make a picture, only to have it peddled for one night. A drama can run for 200 to 300 nights. A successful picture should remain at a theater in proportionate time."

Here it may be interesting to note that the first picture of the Vitagraph Company, formed in 1897 and incorporated in 1900, was a fifty foot film, showing the hauling down of a Spanish flag and of the hoisting of the Stars and Stripes. This invaluable picture, along with the negatives of all the other early films, was destroyed by fire.

To thoroughly understand Mr. Blackton's point of view, one must understand something of his personality. He is, to begin with, an intensely busy man. At his door every minute in the day a host of players, employes and visitors await an opportunity for a few words of instruction or to transact a bit of business. He is the hub in the whirling wheel of the Vitagraph studio. Yet, personally, he is quiet, calm, mild spoken. He suggests the dreamer blended with the man of business. He is confessedly an artist and painter. While he talked to the interviewer his words were punctuated by revolver shots from a wild animal drama being enacted in the court just outside the windows. Through the open door could be seen players, carpenters and workers hurrying about. Every few moments the interview stopped temporarily while Mr. Blackton dismissed a bit of business through his secretary. Yet the atmosphere of hurry never once entered the office and, through it all, he suggested the artist in his studio, rather than the active head of a big manufacturing concern.

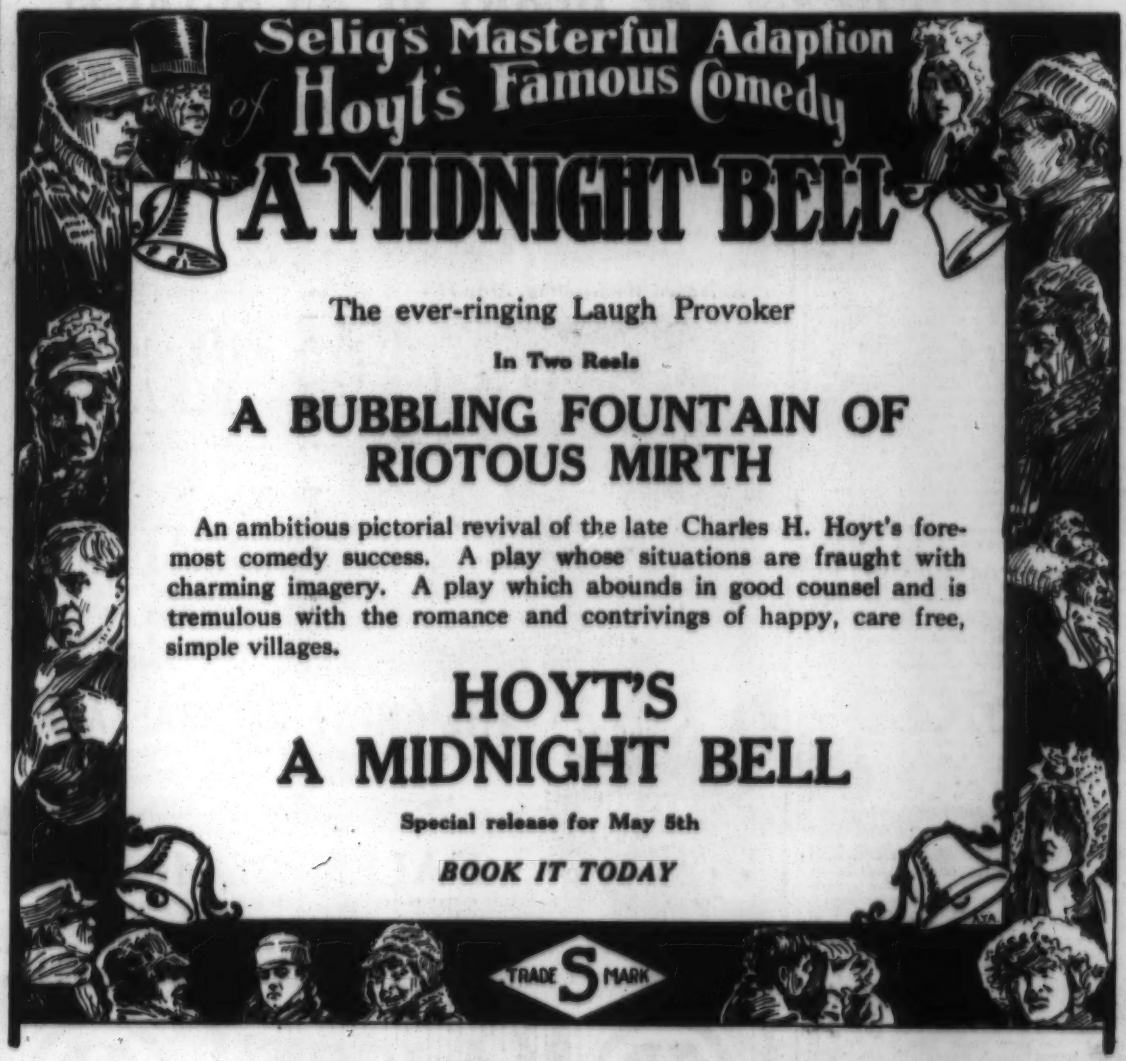
Two avenues for future picture development cropped up during our discourse. Mr. Blackton has firm ideas about the future of home motion picture portraiture. In fact he showed the interviewer, in the Vitagraph basement exhibition room, a film of his little daughter, Violet Virginia. He is planning to have a film of his daughter taken every six months. Its ultimate interest and value to the family will naturally be priceless. "Cameras will, in time," he says, "be built to be operated by fairly clever amateur photographers and simple home devices for showing the pictures will be made. A commercial house could do the film printing. But even before that day we will see companies organized to take motion family pictures. An operator will call by appointment, the picture will be taken and could later be shown in the family circle. At present, of course, that would be limited to richer families, but the future possibilities are interesting to contemplate."

The motion picture camera as an aid to art is the second avenue of progress, in Mr. Blackton's opinion. Here, in fact, Mr. Blackton talks from a thorough understanding, being an artist—a landscape and marine painter. He is now in Italy painting and sketching with Carle J. Blenner, as the present interview was secured a day or two before he sailed away to the Mediterranean. Mr. Blackton had several short films taken of a party of friends. One was a young woman whose portrait Mr. Blenner is engaged in painting. The finished film brought home forcibly the remarkable value of the picture machine in catching the unconventional, intimate, personal moods and expressions. The aid of such a negative, or a few enlarged still prints of some of the pictures to an artist engaged in a portrait would be inestimable.

In commercial photography, Mr. Blackton thinks that the motion picture camera will ultimately play its part. A photographer could take ten feet of film and merely have his subject turn from side to side. Yet he could make enlargements of the film pictures and secure a remarkable variety of photographs from every angle, catching the real personality of the subject.

There is small wonder, indeed, that Mr. Blackton declares: "Outside of the regular entertainment films, I believe the surface of the motion picture and its possibilities has only been scratched."

THE HOUSE OF SELIG OFFERS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The pathetic story of an old player's lonely midnight triumph in the character of Cardinal Richelieu.

May 6th.

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An Alaskan romance depicting the life, love affairs and follies of two generations. On same reel with

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Demonstrating in an educational manner some of the modern methods of chicken raising.

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A historic story depicting some of the remarkable exploits of the foremost woman in Confederate history. Big battle scenes. Thrilling escapes. A feature military picture.

May 8th.

HER GUARDIAN

The story of a lonely old bachelor and his adopted child. A true-to-life example of the call of youth.

May 9th

IN THE DAYS OF WITCHCRAFT

A story of Puritanical New England in the days of Cotton Mather. Picturesque and grinding in the extreme.

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LICENSED FILMS

The Magic Shoes (Lubin, April 10).—For a short, fantastic little tale this production does very well. An honest cobbler is afflicted with a shrewish wife who makes his life miserable. He falls asleep and dreams that a fairy gives him a pair of magic slippers. The left one, if worn, causes the wearer to disappear. The cobbler hurries home to experiment on his wife and success brings unbounded, though shortlived joy, for he is awakened at the happiest moment by this same angry wife. He cannot get rid of her. Clarence Elmer plays the cobbler and Jennie Nelson the wife.

D.

Glimpses of the National Capital (Patheplay, April 17).—To-day's Patheplay release is devoted entirely to subjects of a scenic or educational nature, glimpses of the National Capital, Washington, occupying half the reel. In a number of scenes with photography that is fair, we are shown first the beautiful Potomac Falls, then the Union Station, the Marine Hospital, the House of Rrepresentatives Office Building, the principal streets, the War College, various views of the White House and the Capitol itself. It is an acceptable film, rated to give the spectator a good idea of what Washington looks like.

G.

God is Love (Patheplay, April 10).—This morality picture, as it might be called, recalls one similar in theme and treatment, released by a Licensed company last Fall. A Russian cobbler, embittered by the loss of his wife and child, turns against God, until he sees Christ in a vision and hears the words, "I will visit you two days hence, await my coming." The vision revives the charity in his soul and when two days have elapsed he gives aid to those in need. At the end of the day he again sees Christ in a vision and is told that in serving humanity he has served God. Reverence and dignity are found in the acting and the production that should create a favorable impression, as did its predecessor.

D.

An "Uncle Tom's Cabin" Troupe (Biograph, April 10).—A capital farce that takes about three-quarters of a reel for its unfolding. A barn-storming Uncle Tom's Cabin company visits a small town, excites popular interest by a street pageant, the bounds included, and then gives a ludicrous performance, that contains all the familiar incidents, such as Eliza crossing the sea of ice and Little Eva ascending into heaven. Scenes alternate between the happenings on the stage and the faces of the interested audience. The proprietor of the local hotel is there with his wife and so deeply is he impressed by the merits of the troupe that he offers his property in exchange for the production. In the next town visited he essays the role of Simon Legree, and receives a shower of eggs for his pains. The incensed actors part company with the would-be showman, who returns sorrowfully to his hotel. It is all very amusing.

D.

For His Child's Sake (Lubin, April 9).—Aside from one situation which, if differently handled, could have been made extremely effectual, the story bears on the time-worn triangle of two men and a woman. The wife is dissatisfied with her lot, and through the urgings of a former lover, decides to leave her husband and child. But before she has gone far she repents of her act, and turns back only to be caught in a bear trap and held fast. The house in the meantime has caught on fire, threatening the life of the child, fastened in the closet. The husband returns to find the wife in the trap and the house on fire. Just here the spectator misses the intent of the author. Evidently the situation was contrived to show that the husband must choose between liberating his wife or rushing to the rescue of the baby, but through faulty staging and directing this idea is not clearly carried out. In the first place the trap was not of sufficient size to hold the woman if she cared to exert herself, as was demonstrated by the ease with which the husband released her. As the picture now stands he could have released the wife within half the time that he spent talking to her. The burning of the cabin is another poor piece of business; it does not have the touch of realism. On the other hand, if this trap had been a bear trap and not a fox trap, if the wife had been lying there for some hours slowly bleeding to death and almost ready to collapse when the husband found her, the situation would have been considerably improved. Time would have been required to open a bear trap—a lever and a horseshoe to hold the springs down. The wife's sacrifice in sending the husband to rescue the child would have meant something. The author has made too convenient a use of this villain; he is on and off again without enough reason or explanation. Jack Standing plays the husband, Isabelle Lamon the wife, and Richard C. Travers the villain.

G.

The Transition (Vitagraph, April 8).—Produced under the direction of Rollin S. Sturgeon and written by W. Hanson Durham, this photoplay dealing with love which entered the breast of a moonshiner's daughter to work her regeneration, is altogether interesting and occasionally forceful. A capital situation has been contrived where the old father returns home to find that his daughter has taken in the wounded sheriff to nurse him. He threatens to shoot. At first the daughter tries to dissuade him, but, finding it useless, slips the revolver into the young sheriff's hand, and then knocks over the lamp. There are flashes in the dark, and as the lamp is relighted we discover the sheriff stretched across the bed and the moonshiner about to depart. He is apprehended, however, and carried off to prison. During the visit of the doctor, the declaration is made that only a woman's attention and care can save the life of the sheriff. In remorse for what her father has done, the girl offers herself as nurse, and during the long days that follow a binding attachment springs up between the young pair. Old Peter, the moonshiner, manages to escape from prison, and to a new country where he commences life anew. The idea of turning out the lights is not altogether new, but it has been consistently used here with a good bit of power. Charles Bennett as old Peter, the moonshiner, gives us the most striking piece of acting in the picture; his scenes are vivid and tense. Mary Charleson, playing the daughter, seems to get the right amount of force into her work without being theatrical. George O. Stanley plays the part of the sheriff commendably.

G.

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REVIEWS OF UNIVERSAL FILMS

The Sheriff's Warning (Nestor, April 23).—A Western drama which arrives at nothing. Some cowboys, planning a raid in a cafe back room, are overheard by the sheriff. Bob, one of the cowboys, refuses to join in the plot, but the sheriff fails to hear that part of the dialogue. Later Bob sees the posse starting out to round up the gang and goes to warn the cowboys. Just as he reaches them the posse surrounds the gang. Bob and the leader escape. The leader goes to the sheriff's lonely home and is struggling with the sheriff's wife when Bob, having resolved to give himself up, appears. He makes the leader a prisoner, the posse arrives, and, although the wife explains the way Bob had aided her, he is led away handcuffed. There the screen play ends. Bob had been guilty of no wrong, and, moreover, had protected the sheriff's wife from the desperado. Yet we are given the impression he is to meet the punishment of the other guilty cowboys. The drama is devoid of anything new in story or incident. S.

The Coward's Charm (Victor, April 18).—This is a very elemental psychological screen play. Two young men love the same girl. One is a bully and the other a timid coward. The coward consults a doctor, who gives him a "coward's charm" to make him brave. Then the coward licks the bully and is about to marry the girl when he loses the medal. He runs away to the doctor, who tells him, "You're a coward because you think you are." That takes him brave again and he returns to the marriage in time to drive away the bully and get the girl. The story is not new and is a very simple one for a psychological character study. The night scenes are not tinted. James Kirkwood, who plays the timid lover, is the director. S.

Some Doings at Lonesome Ranch (Frontier, April 17).—Just rough and tumble farce but with amusing moments, due to the unusual, eccentric comedy of a young woman, new to Frontier pictures. In fact, the farce is the best thing the Frontier Company has offered in many months. A woman of Lonesome Ranch sends to an agency for "help" and the comedy lady responds. The hopes of the ranch are blasted when she appears and only one of the boys, another comedy being, will have anything to do with her. She falls heir to a vast estate, goes to a beauty parlor, undergoes a striking transformation and marries her comedy cowboy. Then she leads him to the beauty parlor and transforms him, too. The story is trite, but has some amusing situations. S.

Two Lunatics (Crystal, April 20).—A young woman and a young man, on their way to a country house and unknown to each other, are chased by escaped lunatics. On reaching the house, they find their hosts absent and each mistakes the other for an insane person. An old theme, but even if you cannot find anything funny in insanity, there is a laugh or two in Pearl White's comedy work. S.

For Her Sake (Nestor, April 23).—Coincidences and improbabilities crop up in this drama, in which an attempt is made to deal with the barrier between the Jew and Gentile. A man's wife dies, and he allows his baby to be adopted by a family. Twenty years pass. The man, a Jew, is head of a manufacturing firm. The daughter, grown up, comes to see him with a church committee to intercede for higher pay and better hours for working girls. He apparently recognizes his daughter in some way or other, and discovers she is to marry a Gentile. He consults a rabbi, and hurries to prevent the wedding. He is too late, and the daughter's foster father persuades him not to ruin the girl's happiness. The barrier of religion is a hard subject to deal with unoffensively and should be avoided. The story does not grip or convince. The actor in the role of the father tries too hard in his earlier scenes to impress his spectators, and as a result overacts. When the father leaves the girl's home he exits through a door with a square glass panel. When he is shown outside in the subsequent scene the door has an entirely different shaped panel. S.

A Sprig o' Shamrock (Imp, April 24).—An overdrawn character farce with one really funny moment. Kathleen, the daughter of Dan Ryan, loves Terry, a conductor, but the girl's father wants her to marry her employer, a comely German. Terry has a hard time until St. Patrick's Day comes, and the German comes to call. Some shamrocks are in a dish on the table, and the German, not knowing what they are, starts to eat them. That starts things with Dan, who throws the German out the window. All of the characters are in reality burlesques, but Bud Ross does rather well as Dan. A Sprig o' Shamrock is a visualized comic sunshiment. William Robert Daly is the director. S.

On an Alligator Farm (Imp, April 19).—A companion piece to Fixing the Fakirs, and including views of roping an alligator and driving one to harness. Alligator farms have been overworked for the motion picture camera as a reel filler. They have lost any interest they may have had. S.

Fixing the Fakirs (Imp, April 19).—This comedy is little more than an inane jumble based upon a burlesque of Sherlock Holmes, along lines made well known by Fred Mace. Ourlock Bones complains to the police about two beggars and through a mistake two much-wanted bankers are arrested. So Bones gets the reward. There is a lot of confusing, hurried action, and much camera posing by the player in the role of Bones. S.

The Evil Genius (Eclair, April 16).—In this two-reel drama, produced by the French Eclair Company, we find the triangle of the man, the wife, and the other man so dear to the heart of the Continental scenario writer. In this case Louis Delval is repulsed by the wife of Jean Norbel, a toy manufacturer. He plots revenge and by hiring Norbel's watchman, Bouchard, has the factory set on fire. The employees, mostly girls, are working late and are in the burning building. Norbel happens to have to return to his office in search of a locket his little child has dropped and is able to assist in the rescue of his employees. On Delval's hint Norbel is arrested for setting the building on fire. At the trial circumstantial evidence seems likely to convict the manufacturer, when Bouchard confesses. Then Delval breaks down and is led away, a self-confessed prisoner. The story is a concisely built mechanical melodrama. The workrooms, fire, and court room scenes are well presented. The acting, of the typical French type, is excellent if we except the love sick villain Delval. He is very floridly melodramatic. The husband's name appears variously as Norbel and Nobel. S.

A Knight of the Garter (Nestor, April 16).—Two young married couples are neighbors. One of the young men finds a—or—well anyway it looks something like a starfish—dropped by the other's wife. He wears it around his arm, the husband sees it at the club that night, and a comedy duel almost takes place. On the same reel with Pickle Phil, but rather dull. S.

Pickle Phil's (Nestor, April 14).—There are more pretty girls than there is story to Pickle Phil. Phil is turned down by Alice and starts to "end it all" on the street car tracks. He changes his mind when he sees an attractive girl getting on a car. Later he is fascinated by a pretty little girl on the bathing beach—we don't blame Phil—but he finally goes back to Alice and is accepted. Attractive little half-reel farce. S.

The Black Chancellor (Bison, April 26).—Released by the Bison Company and made by the Great Northern Company, this photo-drama, in three reels, is always interesting, at times intensely gripping, and displays an abundance of picturesque settings of the kind to inspire romance and adventure. Romance, political intrigue, and adventure are the principal ingredients of the story. It is understood that the picture has been taken over by the Universal Company to replace some of the films destroyed in the recent fire on the Pacific Coast. Good taste has been exhibited in choosing such a film, adequate in every respect for a feature picture. G.

His Friend Jimmie (Nestor, April 21).—Unknown to his parents Jack marries a girl while at college. Suspecting that the pair has such intentions, the father instructs him by wire to return home immediately. Home the boy does return, but not without his wife. In the wire the father has told him to return without anything in skirts. He disguises his wife in a man's clothing, and introduces her as his friend, Jimmie. We have almost outgrown the impossible situation of a pretty, well-rounded girl parading in man's clothes without detection. The business with the corsets is somewhat suggestive, and might be left out. In the end the parents do make the discovery, and all is forgiven, in that Jimmie proves such a charming girl. G.

The Law of the Wild (Reliance, April 27).—With an improved plot this picture of life in the great Northwest would have forced itself well up into the highest ranks of the Universal programme, for the staging and acting are, on the whole, superb. It is imbued with effective atmosphere, which overcomes, in some measure, the poor story. The story is meant to illustrate how a man, bent on revenge, is deterred from carrying out his purpose because of a girl, the wife of his victim, and her hopes as a mother. The wife's hope in this direction is one of the vitally important points in the story, and the author in making his exposition should have brought this to the spectator's attention—a thing which he has neglected to do. This disclosure, when it is finally made, is as much of a surprise to us as it is to the officer, a surprise that we do not digest in time to appreciate its fullest significance in the climatic situation. Again, when this hunted man, Tomosais, is introduced and played up for a time so strongly, it detracts from the main thread of the plot. His purpose was only to bring the officer to the woodsman's home, and give the officer an excuse for arresting the object of his revenge, and consequently Tomosais should have been handled very lightly. This suddenly bringing him into the action, only to drop him completely a moment afterward, without any explanation as to what becomes of him, is disconcerting. Tomosais, unannounced, enters the young woodsman's home, and asks for shelter, which is given, in spite of the fact that he says he is a hunted man, and that the family will incriminate themselves if they do it. Under such conditions, why did they take him in so readily? To have made him a long lost brother would have helped some. However, let it not be inferred that these errors completely destroy the play's effectiveness. They do not. They only mar the play's appeal. We do not, that it is a poorly thought out and written play. Yet it is finely produced, a fact which does much to redeem it. G.

Loneliness and Love (Victor, April 21).—Of the many and various film plays we have had dealing with the "Poor Little Rich Girl," this piece, produced by the Victor Company, under the direction of James Kirkwood, will endure as one of the best. The author first, the director and players second, have caught the elusive spirit which makes for heart interest—that essence which so many producers strive for but few obtain. While making such a picture one is an ant to overdo, which gives the air of insincerity to the product. Not so here. On one or two occasions in the first portion of the picture one feels that the actress playing the slavey resorts to low comedy in an effort to gain a laugh. Only in that it mars the high tone of the play can this be rated as a fault. This child of the rich turns to the slavey in the kitchen as the only one who understands and gives her the coveted affection and attention. The slavey is lonely, and the child appeals to her. Together they spend many happy moments, when the maid is mooning with her beau. After having a glimpse into the home of the slavey, where happiness reigns, though poverty stalks at the door, the child grows dissatisfied, and one afternoon runs away, leaving a note for the parents, giving her reasons. This is the first step which finally results in the regeneration of the parents. When they find the happy child in the home of the slavey's mother, there is a climax full of pathos and meaning. As was remarked by one party who witnessed the picture, "It is all good stuff." And so it is, for it drives home a moral lesson and genuinely interests the spectator from a dramatic standpoint. G.

Neighbors (Powers, May 21).—When the hero and heroine of this story were in their bibs the first breach occurred between their families: the two fathers quarreled over their ability as fruit growers, and for years after the estrangement continued. Fate and a song, however, willed that the two children, a boy and girl, should fall in love, and how this was accomplished, and how the father and mother at first fumed and raved over the matter, and were finally touched themselves by Cupid's arrow, make the story, which has been arranged into a delightful comedy by a competent author. Vivacious acting has much to do with appealing humor and romance. It is only in one scene, which well might be cut out, where the boy crawls over the gate with a rent in his trousers, that the director has gone astray. G.

Forgetful Flossie (Crystal, April 27).—There is a fair amount of fun derived from this foolish bit of story. Flossie forgets everything—she even forgets she is engaged and consents to wed another. She wanders around in a daze until her constant swain, after several heart-rending misadventures, finally ropes and ties her at the altar. Here she so far forgets herself as to kiss the parson instead of the new husband. There is nothing adroit or clever in the business, but it is acceptably acted with Pearl White in the title-role. G.

KALEM FILMS

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MONDAY

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BLAME THE WIFE
Farce Comedies

THURSDAY

IF WE ONLY KNEW
A Story of a Child's Importance in the Home

SATURDAY

THE WANDERER
Through His Flute He Awakens the Spirit of Truth

BIOGRAPH COMPANY
NEW YORK

MUTUAL FILMS

When Jim Returned (American, April 24).—Who and what is Jim is a question that propounds itself to the spectator's mind throughout this film farce. Of course, it doesn't matter much who or what he is, for after all the picture is composed of little but nonsense, slightly humorous, cowboy pranks, and the like. It is devoid of any real plot or situation. G.

Boobs and Bricks (American, April 21).—By far the most engaging feature of this picture is the photography. It is a delight to witness such photography, and even though the story does appear a bit inane and pointless, one does not regret having witnessed it. Warren Kerrigan and Jack Richardson are both in the picture, cast as the boobs. It is hard to see them playing such parts, for their powers deserve something better. Until the arrival of the saleswoman it is difficult to get just the drift of the yarn; it is slightly amusing to see those two big huskies pounce upon the youngster who is bent upon paying court to the girl, and manhandling him, but it is senseless and gets nowhere. Both are immediately attracted by the young saleslady, and they borrow all the cash possible to satisfy her wants in an effort to please. She pockets the money and slips out of town, leaving the two boobs fighting over a suitcase of bricks. When they learn that they have been taken in they return to appease their anger upon the youngster with the girl, but she drives them off in proper style. G.

Retribution (Thanhouser, April 18).—As a moral story, this picture answers in a large way its purpose—the acting, settings, and the detail work are commendable. Yet the play does not realise its highest possibilities. One looks with little favor or sympathy upon this young fellow who heartlessly casts his sweetheart aside for the reason that his character appears weak from the outset. Wealth and dissipation will, in time, break down the moral and mental stamina of most men, but in the present case sufficient time, perhaps, has not been devoted to showing this gradual transition; the change in him is too sudden, with the result that one believes that he had the yellow streak in him from the first. And this impression the author, no doubt, did not intend to give. If the boy's step had resulted partly from the influences of his associates and partly from his weakened will, the final climax—where he returned to behold the happiness that he threw away—would have been more pathetic and touching and the lesson would have been more lasting in the spectator's mind. G.

A Fishy Affair (Keystone, April 24).—A diverting bit of burlesque, taking for its theme a husband who fishes, a wife who hides her money in a stocking, a nasty burglar, and a number of alligators. While fishing hubby first lands his wife's stocking, filled with money, thrown into the stream by a pursued burglar, and then an alligator is caught. It is too much and he bolts, but, bolting in the wrong direction, runs into more alligators. Wifey supposes her husband has stolen her money, but the trouble is cleared up by the apprehension of the real thief after he has narrowly escaped being swallowed by one of the alligators which pursued the husband. G.

The Dog in the Baggage Car (Thanhouser, April 15).—Stranded in a small town, a young actor and his wife busy themselves in an effort to get back to Broadway. All the gowns of the girl are sold to a second-hand clothes dealer, but the money realised on them is only sufficient to buy one ticket. The husband hits upon the idea of going back in the trunk, an idea that is successfully carried out. Humor is worked into the picture during those scenes in the baggage car. The pair possess a bull pup, which has been tied near to the trunk in the car. While the baggage man's back is turned the young husband eats his lunch. The baggage man imagines that the dog has taken it. He goes into the passenger car to complain to the girl, leaving his lighted cigar behind. When he returns he finds it half-smoked and on the floor. Such a dog he decides is too big a beast to have around, and so throws it from the moving train. This is all quite amusing, but the picture finished up in rather a feeble way. On arriving at the station the wife forces the husband to chase back up the tracks in search of her pet. G.

Cupid in a Dental Parlor (Kerstone, April 21).—While there is little plot or story to this burlesque of half-reel length, there are some laughs. Father, accompanied by his daughter, visits the dentist to have a tooth pulled. While the girl's sweetheart, whom the father objects to, is attempting to put him to sleep with gas, that he might elope with the girl, the dentist carries the girl off and marries her. G.

Calamity Anne's Trust (American, April 20).—Louise Lester has evolved a real character in Calamity Anne, a character that is not alone unique, but one that maintains a broad humor equal to any and surpassing many of the screen characters that we have with us to-day. If her associates will only supply her with as good stories as this one—a thing that has not always been done—she will continue to draw patrons who enjoy that which is unusual and artistic. And her work is artistic, though it be broad, and though there may be some who will be offended at what they consider coarseness. She does smoke a pipe and she does wear boots and a disreputable felt hat, and she does continually lead that jackass around with her, but even at that, so far as we can see, the character is no more unrefined than many others that have won favor on the stage and the screen, and, above all, it is funny and qualut. With settings that are all exterior the photography is splendid. Calamity finds the dead man and the note reading "Tell my girl that it was an accident, and care for her." Feeling that it applies to her, she proceeds to carry out the instructions. The girl is pretty and sixteen. There are many youths who would worship at her shrine, but Calamity will have none of them and when physical force is needed to be rid of them she uses it. Her choice falls upon a tenderfoot—a young fellow whom she befriends against the abuses of the boys. Though he turns out to be the son of a rich man, she will take none of the money. She has fulfilled her trust, and when she stands in the roadway, waving good-by to the pair, there is a big note of pathos. G.

The Girl and the Grafter (Thanhouser, April 15).—Having incurred the displeasure of one of the big politicians by the printing of an accusing story, the young city editor is boycotted on many of the big stories. The politician turns the news items into the other papers. Failing to appreciate this, the managing editor informs the city editor that unless he "scoops" the town within the following week as proof that he is not sleeping on the job he must walk out. Now it happens that a girl reporter is particularly fond of the young city editor, and she determines to save him. Chance brings her into touch with one of the colleagues of the politician and scenting a graft scheme on foot she lingers to investigate. She takes lodgings next to those of the lobbyist, and later is successful in securing a photograph of the politician, as he is handing over a bribe to him. This story, with the accompanying photograph, saves the day for the young editor and the grafters are duly apprehended. Such as the story is it is told in a clear, concise manner. Perhaps, to some who insist on consistency and realism in a picture, the situation where this girl secures the photograph will meet with disapproval; there is no denying that it is accomplished in rather a crude way. She simply opens her door leading into the next room, touches off the flashlight, snaps the shutter, snatches up her camera and decamps. There is nothing adroit or clever, either in this or the way in which she happens upon the grafters in the first place. The ending is rather illogical with the appearance of policeman so suddenly. G.

A Life in the Balance (Keystone, April 14).—After renting a room to three Italians the landlord discovers that they are making bombs. Without ceremony he ejects them. They seek revenge for this by sneaking into his apartment when no one is in except the baby, and placing the baby in a basket with a big bomb, they tie the basket to a long spring taken from an exerciser and suspend it out of the window so that when the window is raised the basket will fall. Landlord is then captured, shown the plight of the child and then tied to a nearby fence. The wife enters the house, misses her baby, but pays little attention to it believing that the husband has it in charge. She is on the verge several times of opening the window, when something interrupts. This is the situation and it has been made exceedingly funny. The husband finally escapes from his bonds, rushes home, saves the baby and then casts the bomb out the window onto the heads of the waiting Italians. We see them thrown into the air when it explodes—an ending that is uproariously absurd. The subject is burlesque. Evident care has been exercised in developing the story and arranging the business, and photography is up to standard. G.

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LETTERS and QUESTIONS

ANSWERED BY "THE FILM MAN."

DORA DEBO WHALEN, who, it seems, is related to Will W. Whalen, the author of a novel called "Ill-Starred Babbie," takes emphatic exception to film versions of books and plays. She writes to THE MIRROR:

"I want to protest through your pages against the way standard books and plays are mutilated by some scenario editors. To-night I have seen the two-part film of Trilby, and it was the limit.

"The reel started with a drinking scene in which Trilby was made drunk—a sort of cross between the first act of Camille and The Girl from Rector's. The climax came at the end of the first reel—Svengali's death and the loss of Trilby's voice. The picture actress in that scene looked like the standard photo of Margaret Illington, but she did not visualise Trilby.

"Reel No. 2 was worse. The editor had used up all his powder and was severely put to task to fill out another reel. Second act of Camille is stolen; the artist's father persuades Trilby to leave her lover. Trilby goes to the bow-wows—some thunder stolen from The Easiest Way. Last, Trilby's latest beau abuses her—a bit pinched from The Girl of the Underworld. Finis, Trilby commits suicide by poison, as does Du Barry in the cheap stock production.

"I gave my carfare away to-night to see Du Maurier's story, not the maunderings of an "original" editor. Can you blame me for feeling sore as I walked home:"

J. R., New York.—The future plans of Florence Lawrence have not been announced.

T. R. S., Annapolis, Md.—E. H. Calvert played Billy Baxter in the Essanay picture, The Heiress. Eleanor Blanchard was cast as the nurse.

B. L., Philadelphia, Pa.—If you sincerely wish to become a motion picture actress and have beauty combined with talent, you should succeed. Remember, however, that applicants are more numerous than places to be filled.

H. D. A., Boston, Mass.—Judging from your description, you refer to Bessie Lean, who played Mary in Bread on the Waters.

C. D., Newark, N. J.—Mae Hotely and Frances M. Moyer both appeared in the Lubin firm, Female Detective.

STUDIO GOSSIP

ROMAINE FIELDING, star actor and director of the Lubin Stock company at Nogales, Ariz., is making himself quite conspicuous and useful on the Mexican border line. Fielding has been sworn in as a deputy sheriff and made two or three important arrests. During the recent battle of Nogales between the Constitutionalists and Federal forces Fielding worked hard on the field and also took many interesting pictures of the battle and scenes after the capitulation of the Federals, who took refuge on the American side of the town.

MARIE ELINE, the "Thanhouser Kid," and her sister, Grace Eline, had the distinction of an interview with Mayor Baker, of Cleveland, O., while playing a vaudeville engagement in that city last week. On April 26 the Eline sisters will close their tour of vaudeville houses and return to the New Rochelle studio for a few weeks before visiting the Central States.

MARC EDMUND JONES, a young scenario writer who has had remarkable success in disposing of his scripts, has settled in New York for an indefinite period. He thinks there is plenty of opportunity for a free lance writer if he works hard and knows the kind of "stuff" the producers want.

ELEANOR BLANCHARD, of the Essanay company, has been compelled to resign from that company on account of the continued ill health of her mother. Miss Blanchard is on her way East to accompany her mother to Atlantic City for a month's rest.

HETTIE GRAY BAKER, of Hartford, Conn., author of many popular and artistic Selig photodramas, among them Sally in Our Alley and Old Songs and Memories, stopped off in Chicago recently, on her way to California. During her stay in the Western metropolis she was a much interested visitor at the Selig studios, where she witnessed the production of an elaborate picture by Oscar Eagle, the scenario for which Miss Baker recently wrote.

IRVING CUMMINGS, of the Reliance Company, is planning an automobile trip through New Jersey and Pennsylvania in the middle of May, for which he is booking theaters along the route, where he will appear as an added attraction. Mr. Cummings expects to return to the Reliance with a good time and many new friends to his credit.

BENEFIT REALIZES $2,500

The Motion Picture Exhibitors' League of Greater New York realized $2,500 at their benefit in the 69th Regiment Armory on April 12, when, despite the bad weather, the audience numbered 5,000. The money was added to the fund for the relief of those who suffered from the flood in Ohio and Indiana.

Pictures were shown and photoplay stars representing nearly all of the producing companies contributed to the programme. Among those who disposed of autographed pictures was Alice Joyce, of the Kalem Company, who sold approximately 1,000.

UNIVERSAL COMPANY RELEASES

Sunday, April 27.

(Crystal) Forgetful Flossie. Com.
(Crystal) A Joke on the Sheriff. Com.
(Eclair) The Law of the Wild. Dr.
(Rex) The Wayward Sister. Dr.

Monday, April 28.

(Imp) The Cub. Dr.
(Nestor) When Father Was Kidnapped. Com.
(Champ.) The Clown Hero. Com.
(Champ.) Life in Soudan.

Tuesday, April 29.

(Gem) Billy's Suicide. Com.
(Gem) Views of Cape Hatteras. Sc.
(101 Bison) The Last Roll Call. 2 reels. Dr.

Wednesday, April 30.

(Nestor) The Greater Love. Dr.
(Powers) In a Strange Land. Dr.
(Eclair) The Return of Crime. 2 reels. Dr.
(Uni.) Animated Weekly No. 60.

Thursday, May 1.

(Imp) The Rise of Officer 174. 2 reels. Dr.
(Rex) The Turn of the Tide. Dr.
(Frontier. The Word of Jose. Dr.

Friday, May 2.

(Nestor) The Ingrate. Dr.
(Powers) Neighbors. Com.
(Victor) The Unseen Influence. Dr.

Saturday, May 3.

(Imp) Her Lover's Voice. Com.
(Imp) Opening of the 1913 Baseball Season. Top.
(Bison) The Vengeance of the Skystone. 2 reels. Dr.
(Frontier) An Eastern Cyclone at Bluff Ranch. Com.

LICENSED FILM RELEASES

Monday, April 28.

(Bio.) Blame the Wife. Com.
(Bio.) The Daylight Burglar. Com.
(Edison) When the Right Man Comes Along. Com.
(Kalem) The Haunted House. Dr.
(Lubin) In the Harem of Hascheem. Dr.
(Pathe'play) Pathe's Weekly, No. 18. News.
(Selig) Rosin of Yesterday. Dr.
(Vita.) Hearts of the First Empire. Two parts. Dr.
(Vita.) O'Hara and the Youthful Prodigal. Dr.

Tuesday, April 29.

(Cines) Scenes and Ruins Near Rome.
(Cines) The New Arrival. Com.
(Pathe'play) The Cormorant. Bird Studies.
(Pathe'play) Along the River Eure, France. Sc.
(Pathe'play) Hidden Life in Sea Weed.
(Edison) The Orphan. Dr.
(Ess.) Cousin Jane. Com.
(Lubin) Granny. Dr.
(Selig) Hiram Buys an Auto. Com.
(Selig) Chinese Scenes. Sc.
(Vita.) Two's Company, Three's a Crowd. Com.
(Vita.) Street Scenes, Yokohama, Japan. Top.

Wednesday, April 30.

(Eclipse) A Picturesque Journey in Western France.
(Eclipse) Grandpa's Rejuvenation. Com.
(Eclipse) German Cavalry Maneuvers.
(Edison) A Reluctant Cinderella. Com.
(Ess.) Cousin Bill. Com.
(Lubin) Through Many Trials. Two parts. Dr.
(Selig) The Burglar Who Robbed Death. Dr.
(Pathe'play) The Mexican Defeat. Dr.
(Pathe'play) The Panama Canal To-Day.
(Kalem) The Eighth Notch. Dr.
(Kalem) A Dupont Courtship. Com.
(Vita.) A Window on Washington Park. Dr.

Thursday, May 1.

(Bio.) If We Only Knew. Dr.
(Ess.) The Story the Desert Told. Dr.
(Lubin) The Veil of Sleep. Dr.
(Melies) A Buried Treasure. Dr.
(Melies) The Home of Terms.
(Pathe'play) The Parting Eternal. Dr.
(Selig) Absent-Minded Mr. Boob. Com.
(Selig) Some Chickens.
(Vita.) Bunny vs. Cutey. Com.
(Vita.) Uses of Dynamite by United States Engineering Corps. Sc.

Friday, May 2.

(Edison) Groundless Suspicion. Dr.
(Ess.) A Child's Precaution. Dr.
(Kalem) Fatty's Busy Day. Com.
(Kalem) Old Women of the Streets of New York. Top.
(Cines) The Broken Vow. Two parts. Dr.
(Lubin) The Girl Back East. Dr.
(Pathe'play) Liquid Air. Sc.
(Pathe'play) Winter in Upper Engadine, Switzerland. Sc.
(Selig) Their Stepmother. Dr.
(Vita.) Cinders. Dr.

Saturday, May 3.

(Bio.) The Wanderer. Dr.
(Cines) The Rival Lovers. Com.
(Cines) Jerry's Rebellion. Com.
(Edison) Billy's Sweetheart. Dr.
(Ess.) The Crazy Prospector. Dr.
(Kalem) The Wayward Son. Dr.
(Lubin) Clarence at the Theater. Com.
(Lubin) Fixing Auntie Up. Com.
(Pathe'play) General Scott's Protege. Dr.
(Pathe'play) The Diamond Miniature. Two parts. Dr.
(Vita.) Captain Mary Brown. Dr.

MUTUAL FILM RELEASES

Sunday, April 27.

(Maj.) Old Mammy's Charge. Dr.
(Than.) Title Not Reported.

Monday, April 28.

(Excelsior) The Surveyors. Dr.
(Amer.) Oil on Troubled Waters: 2 parts. Dr.
(Keystone) The New Conductor. Com.
(Keystone) His Chum the Baron. Com.

Tuesday, April 29.

(Maj.) The Whim of Destiny. Dr.
(Than.) Title Not Reported.

Wednesday, April 30.

(Mutual) Mutual Weekly No. 18.
(Rell.) The Rawler Out: 3 parts. Dr.
(Broncho) Bread Cast Upon the Waters: 2 parts. Dr.

Thursday, May 1.

(Amer.) The Tattooed Arm. Dr.
(Keystone) That Rag Time Band. Com.
(Mutual) The Old Invalid. Dr.
(Mutual) Tachkent, Asiatic Russia.

Friday, May 2.

(Kay-Bee) A Black Conspiracy: 2 parts. Dr.
(Than.) Title Not Reported.

Saturday, May 3.

(Amer.) The Road to Ruin. Dr.
(Rell.) The Good Within. Dr.

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WANT ADDRESS of author, "Hardup Family's Bluff" (Pathe release, March 29). Proposition care MIRROR.

REVIEWS OF LICENSED FILMS

With Love's Eyes (Selig, April 11).—Combines a fireman and an actress and it is easy to guess what is going to happen. A rescue from the burning theater, of course. Charles, a fireman, takes his sweetheart to an artist to have her portrait painted. This seems rather unlikely, if not improbable. A fireman would hardly have the money or the desire for an elaborate painting of his sweetheart. The artist falls in love. The painting is finished and attracts the notice of a theatrical manager, who engages the girl for the stage. Later the theater catches fire and Charles rescues his sweetheart. He is blinded and her beauty is gone, but he still sees her "with love's eyes" and they are united at last for the artist hurries away when he discovers that the girl's beauty has departed. The story is conventional. A real burning building is utilized in the exterior fire scenes, but the flaming structure does not look like a theater. Kathlyn Williams is the girl. S.

The Little Mother (Essanay, April 11).—Starting as tragic drama, The Little Mother developed into a comedy. A mother dies, leaving four children in destitute circumstances. The eldest becomes "the little mother" of the flock until a society charity worker reports the children to a charitable organization. The society sends a man for the two youngest children. The little mother holds the society officer, a policeman, fireman, and police reserves at bay with a revolver. There the drama becomes a comedy. Finally a mission minister comes, takes the children in his arms, kisses "the little mother," and apparently tells the waiting crowd that the girl is to become his wife. This is an unconvincing climax. There is no building up of the love interest, no preparation for the final climax. No love between the two is shown in earlier scenes. S.

The Capture of a Wild Cat (Edison, April 11).—The chase of a wild cat is shown, with views of the way the animal is cornered, treed and roped. Distinct photography. A companion piece to Rule Thyself. S.

Rule Thyself (Edison, April 11).—Frank Hart's story is exceedingly slender and trite. But C. Jay Williams's able direction, the insertion of bright little touches of business, makes the half-reel comedy entertaining. It is a slight little comedy of smiles. A husband tries to curb his temper to please his wife. After a series of troubles with a gardener who leaves a wheelbarrow at the foot of his porch steps, a tramp who steals his umbrella, street cars which do not stop, and a laborer who taunts at his efforts to light a cigar, he returns to find his wife kissing a stranger. Of course, the stranger proves to be the wife's brother, just returned wealthy from Alaska. Herbert Prior plays the husband, and Mrs. G. J. Williams is seen as the wife. S.

The Split Nugget (Lubin, April 11).—Hackneyed and artificial Western drama. None of the incidents are new and the melodrama does not convince. Two children, a brother and sister, are separated in an Indian raid. The girl grows up among the Indians, meets a cowboy, Dick, and marries him. A year passes and they are in poverty. Meanwhile, the brother, Harold, has become the trusted employee of a wealthy miner. Dick, unable to get employment, decides to become a desperado. He holds up two men carrying gold, one of whom is Harold. There is a revolver fight, and Harold, wounded, staggers into Dick's cabin. The wife, in reality the wounded man's sister, bathes his wound. Then Dick appears, and Harold recognizes him as the man who held him up. He is about to turn the man over to justice when he identifies his sister by means of a split nugget. He himself has the other half of the nugget. So he sends the posse off on the wrong trail. S.

The Analysis of Motion (Pathéplay, April 11).—This remarkable and tremendously interesting example of scientific photography—ultra rapid cinematography—has already been reviewed at length in The Mirror. S.

The Locust (Pathéplay, April 11).—Interesting close glimpses of the Biblical bug, an insect born of larva of subterranean origin. The larva is shown appearing from its small ground passage in the middle of Summer attaching itself to shrubbery and of the insect from the old skin of the grub. S.

Laying a Marine Cable (Vitagraph, April 11).—The scenes show the signal corps laying submarine cable from the Cyrus W. Field, as well as glimpses of gawing and splicing cable. Interesting and clear photography. S.

Wanted, A Strong Hand (Vitagraph, April 11).—A widower with a tom-boyish daughter marries a widow with a "little boy." The daughter makes things lively with the stepmother for a while. The stepmother arranges for little Archie's coming and the ex-widower buys a lot of toys for the boy. Then the son—played by Hughie Mack—arrives and proves more than a match for the mischievous girl. He spanks her the first day and curbs her tempestuous temper with a strong hand. The toy incident is time worn. As a half-reel comedy, it is amusing, enlivened by bright touches of business. The direction, by Van Dyke Brooke, is excellent. Norma Talmadge makes a delightful tomboy and Hughie Mack gives just the right touch to little Archie. S.

The Scimitar of the Prophet (Kalem, April 11).—The story is not new, but the Egyptian scenes give a rather picturesque atmosphere. An American tourist steals a sacred scimitar from a mosque to satisfy his wife, a trophy fiend. A Mohammedan watchman follows the couple to America, kills the man who violated the law of the prophet, and takes the tragic scimitar back to Egypt with him. Tensity is absent from the split-reel drama, because it lacks the unexpected. There is no real character building—there is not much time for it—and the people do not gain our sympathy. However, it does possess a picturesque tone. S.

The Indestructible Mr. Jenks (Kalem, April 11).—Wife's biscuits are the keynote of this split-reel farce, a companion piece to The Scimitar of the Prophet. Mr. Jenks is proof against injury from a thug's "black jack," a steam roller, and falling bricks, but, when a pan of biscuits falls upon his head, he meets his fate. There are two funny situations in the farce, although the idea has long served scenario writers and comic artists. There is a real laugh when the thug tries in vain to stun Jenks, and another when the biscuits descend upon hubby's head. The steam roller and brick incidents are old, and the director went too far when he showed wifey in the final scene as a widow in black. It is far from comedy and spoils the humor of the earlier scenes. John Brennan is Jenks. S.

A Shower of Slippers (Edison, April 7).—With the material at hand, with the exceptionally amusing idea that is wholesome farce in its nature, one would think that both the author and the director of this comedy might have given more zest and humor to it than is evidenced. Lost is what the picture needs—action and a closer adherence to the central idea. Too much time is occupied in making the exposition, in settling to the story and not enough is devoted to the situation of this peddler who buys the minister's shoes and attempts to sell them back to the original owners. Blanche Cooper is a decided improvement as the minister, over some of his ministerial characterizations of the past. He plays with more naturalness and less of the burlesque spirit, such as in the movements of the hands and the expressions of the face. Mr. Cooper does splendidly here and, in fact, all of the company acquit themselves in a worthy manner. Mrs. Wallace Erskine plays the minister's sister. Elsie McLeod, the girl who has designs upon the minister, and Arthur Housman enacts the part of the peddler. Charles M. Seay is the director, and Elizabeth A. Bull the author. When the new minister arrives in the small town every one is anxious to please him. Miss Mary happens to notice that he needs a new pair of house slippers while visiting at the house, and she goes to work to make a pair. Gossips discover her intentions, and the news spreads concerning the minister's need. Each kind lady, unknown to the others, makes the minister a pair and presents them. While he is away his sister, at a loss to know what to do with so many, calls them to a meeting for a bread mixer. The peddler, as he visits the various houses in the neighborhood, is discovered with the slippers and trouble ensues. G.

In the Grip of a Charlatan (Kalem, April 7).—Alice Joyce plays the lead in this photoplay. Anne Sinclair, a young heiress who falls under the spell of a Hindoo fakir, a part that seems particularly adapted to her powers. The picture has well retained interest, and Miss Joyce rises to considerable heights of intensity in scenes where she is placed completely under the power of the fakir, without apparent opportunity of escape. Robert Vivian enacts the part of her sweetheart in a creditable way. E. Paton Gibbs makes an effective fakir; his work is always intelligent, and that is the important feature when interpreting such a role. The girl has become deeply interested in the new occult science, and Baroudi, the fakir, sees an opportunity to gain by it. He has a hypnotic power which he exercises over her, and sends her home one evening to bring back her jewels. Conceiving a daring scheme for further extortion, he plans to keep her prisoner. His servant, however, raises a disturbance, which brings the girl to her senses, and she threatens to kill herself unless she liberates him. Her fiancé and father, in the meantime, worried over her non-appearance, set out to seek her with the aid of some detectives. For a time they fail to locate the fakir, but Robert fortunately finds in his pocket the man's card which Anne had given him and full of apprehension he leads the detectives to the place. G.

The Evil One (Lubin, April 7).—An Indian romance based upon one of the old customs. Through a combination of circumstances, various Indians of the tribe are led to suspect that the pretty Indian maiden, Little Wild Cat, is possessed of an evil spirit. It is the general custom that when one of their number is so afflicted he shall be killed, and when the chief becomes convinced that Wild Cat has a spirit he orders this custom to be carried out. With superstition burning deep in their breasts, some of the braves go to fulfill this order, but Fleet Foot, to whom the maid has given her love, having discovered the plot warns her. She flees into the desert and he follows, after securing a supply of food and water. They are pursued, but he successfully defends her and after gaining help from the white agent, they depart for new fields to start life again. That the author and the producer have succeeded in their purpose there can be little doubt. It is not a big story, nor does it make any such pretensions, but it is a well-told story with capable acting—as capable perhaps, as possible with white people in Indian roles—and photography is good. Edgar Jones plays Fleet Foot. Though inclined to be stiff, his work is, on the whole, acceptable. Clara Williams makes a charming little Indian maid, and Harry Loomis does well as the chief. G.

The Perfidy of Mary (Biograph, April 8).—Rather an odd mixture in this one-reel comedy, produced by the Biograph Company under the direction of David W. Griffith. The basic situation amounts to little so far as originality is concerned, but through the clever touches given here and there, the vivacious acting of the players and the rapid action maintained, the picture affords considerable amusement, especially after the premises have been made clear and the characters established, which is a somewhat tedious affair. The spectator is apt to confuse these two girls during the first portion of the film. Rose and her Cousin Mary read the same novel, though in different localities, and for a time dwell in the land of romance. While there are few Romeos in this prosaic age, Rose, in spite of young Lotario, who blocks the way to her own true love, finds the path to loveland; and that is where Mary comes in. Mary has been sent to visit Rose by the stern papa, who hopes to end matters with her determined suitor. The young flirt, Lotario, on meeting the pretty Mary, attempts to carry on a double game of flirtation. Mary sizes up the situation, and decides to lead the young cub out of Rose's way. This she does in an amusing fashion, leaving him stranded in a neighboring town, while she flits away with her beau into dreamland, the land of romance. G.

Broncho Billy's Way (Essanay, April 5).—In this picture, Broncho Billy, played by G. M. Anderson, receives a warning that his wife is unfaithful, and in his own peculiar way he deals with the problem. A "greaser" is leading his wife away, and one evening, after an effort has been made to involeie him out of the neighborhood, he comes upon the pair as they are about to elope. The "greaser" has hidden in the closet. Broncho suspects his presence there, and, by way of testing his wife, he proceeds to use the door as a target for a few fancy shots. Her obvious fear convinces him of her guilt, and he awaits the emerging of the villain. When the wife discovers his sternness and the prospect of leaving her heathand presents itself, she is loath to make the ste. But Broncho, argues after the style of the old maxim, "He that maketh his own bed shall lie in it," and forces them out and away. It is not the most pleasant theme in the world, but it affords Mr. Anderson an adequate opportunity to depict his now famous character, Broncho. The story is treated in a direct manner, going straight home to the moral. G.

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